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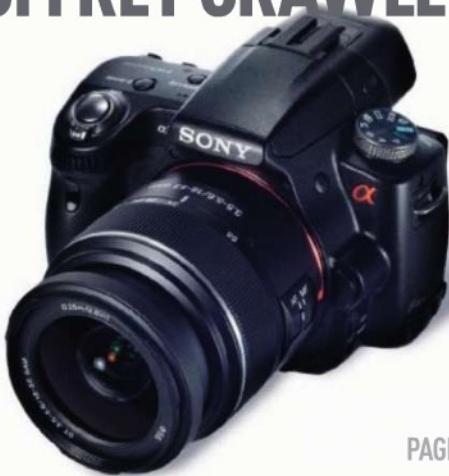


WORLD PAYS TRIBUTE TO AP'S GEOFFREY CRAWLEY

**14 PAGES
OF EXPERT
PORTRAIT
ADVICE**

Advanced
techniques
for creating...

BEAUTIFUL PORTRAITS



PAGE 49

SONY ALPHA 55 ON TEST

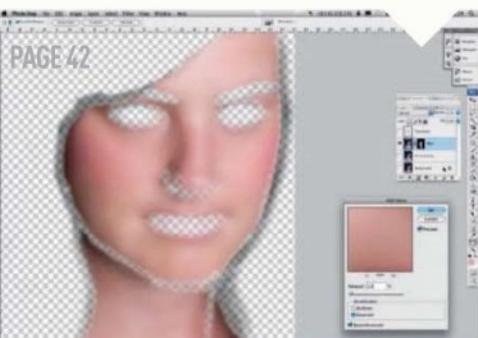
Genius or suicide? The new SLT



PAGE 39

THE DAYLIGHT STUDIO

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descendants of the same family of gorillas Dian Fossey studied over forty years ago. Spending a brief hour with these noble and beautiful creatures was one of the most incredible experiences of his life. Read the whole story at www.lowepro.com/gentlegiants



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Amateur Photographer For everyone who loves photography

IF YOU could step back in time and have lunch with a photographic hero from the past, who would you choose? Of course, meeting those from the past won't easily happen, but the process of thinking about it might help to remind you of your influences, which in turn might re-energise the impact of their ideas. Meeting heroes in the flesh can be a risky business, and while some will answer questions and deepen your admiration, it can also destroy favourable impressions built from afar.

If there is a heaven to which all good people go and a hell to which they don't, what an opportunity it would be. Imagine being greeted at the Pearly Gates by Kodak founder George Eastman. You might not

know what to say, but there's a man I know who would. I sincerely hope that the late Geoffrey Crawley is sharing breakfast with Ernst Abbe, Carl Zeiss and Otto Schott, having lunch with William Henry Fox Talbot and enjoying pre-dinner drinks on the terrace with Stewart Bell and Sir John Herschel. I know there are many people from the history of photography that he'd love to be able to have a chat to, and with his first-class understanding of new technology I'm certain they'd be equally happy to listen to him.



Damien Demolder
Editor

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT

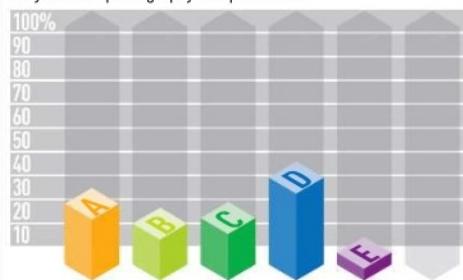
Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 6 NOVEMBER WE ASKED...

Do you enter photography competitions?



YOU ANSWERED...

| | |
|---------------------------|-----|
| A No, I'm not interested | 24% |
| B No, but I intend to | 17% |
| C I never get round to it | 19% |
| D Yes, but only a few | 36% |
| E Yes, lots | 4% |

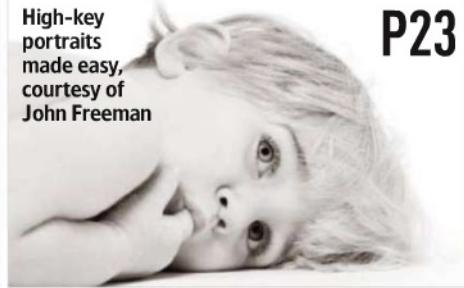
THIS WEEK WE ASK...

Do you have access to a digital projector?

VOTE ONLINE www.amateurphotographer.co.uk

High-key portraits made easy, courtesy of John Freeman

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High-key portraits are bright, luminous and, best of all, easy to set up. John Freeman explains how to create perfect high-key portraits with the minimum of equipment

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Ten frames per second with continuously active AF is no mean feat, especially in a camera costing £700. Whether it is worth the loss of the optical viewfinder is another matter. Tim Coleman puts the Sony Alpha through its paces

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APNews

News | Analysis | Comment | PhotoDiary 20/11/10

Geoffrey's universal understanding of the arts and science of photography was shared with wit and wisdom...

Tributes to Geoffrey Crawley, pages 6-7

Theresa May responds to AP reader • ID cards not required

HOME SECRETARY ADMITS UK-WIDE PHOTO POLICY FLAWS



Committed to defending your photographic rights!

THE BODY in charge of co-ordinating police policy must play a greater role in the behaviour of officers who stop photographers taking pictures in public, the Home Secretary has warned.

Theresa May was responding to a letter by Francis Maude MP, which outlined concerns raised by photography rights campaigner Mark Singleton.

Singleton, a retired photographer, told the Home Secretary that police guidelines on how photographers should be treated have 'singularly failed' to change the attitude of the nation's police forces.

May responded by declaring a clear intention for ACPO (the Association of Chief Police Officers), which is the body in charge of leading, co-ordinating and developing police policy, to take greater control over the implementation of guidelines it has issued to police forces on the matter.

In a letter to Francis Maude MP, May states that the introduction of commissioners – in place of police authorities – will 'free police from bureaucracy and central guidance generated by Whitehall, ACPO and other organisations'.

The Home Secretary adds: 'At the same time, Government is equally clear that ACPO has an important part to play and the Home Office will challenge the service to take greater responsibility in the areas Mr Singleton has outlined...'

'The police must be able to decide how incidents are dealt with and resolved, and we will look to ACPO to show strong leadership in promoting and supporting the greater use of professional judgement by police officers and staff.'

The news came after the release of Home Office figures, which revealed that despite the stop-and-search of more than 100,000 people under Section 44 anti-terror laws in 2009/10, not one was arrested for terrorism-related offences.

ACPO represents Chief Constables in the 44 police forces across England, Wales and Northern Ireland.

May also addressed Singleton's concerns – as revealed by AP last year – that City of London Police advises photographers to carry ID.

May indicated that the



Home Secretary Theresa May responded to concerns

Government has no plans to introduce a blanket requirement for photographers to carry ID.

'Let me assure you that people have the right to take photographs in public places for legitimate reasons and the Government will do everything it can to uphold that right.'

She added: 'It is for the Chief Officer of each force to ensure that officers and Police Community Support Officers are acting appropriately with regards to photography in public places.'

'It should also be noted that the action and decisions taken by police officers in the course of their duties are operational matters and, as such, are the responsibility of the Chief Officer of the force concerned.'

SNAP SHOTS

● The *Guardian* is set to launch a series of photography 'Masterclasses'. Billed as a hands-on approach to learning, the sessions will be led by photographer David Montgomery.

The first, 'Essentials of Photography', starts in January and consists of 12 evening sessions. Held in London, the course costs £2,100. Visit www.guardian.co.uk/masterclasses.

● Lost images of a dramatic sea rescue were found in a waterproof camera washed up on a beach four years later. Divers Peter Trayhurn and Geoff Tosio feared they would drown in the Pacific when they decided to record their ordeal. But the camera was lost after their dive boat capsized. The divers were eventually rescued by police off the Australian coast in December 2006. To view the pictures visit www.mailonsunday.co.uk.

CANON DELAYS THREE TOP LENSES

CANON has delayed the launch of three professional lenses until spring 2011, including what was meant to be the world's first fisheye zoom to deliver both circular and full-frame images.

On 26 August, Canon announced the launch of the EF 300mm f/2.8L IS II USM, EF 400mm f/2.8L IS II USM and EF 8-15mm f/4L Fisheye USM (see AP 11 September). However, in a statement released since, the firm said:

'Canon has now delayed the introduction of these lenses due to some adjustments in the manufacturing process.'

'These lenses are now due to be released in March 2011.' No further details were made available.

The EF 8-15mm f/4L Fisheye USM lens is meant to replace the 15mm f/2.8, a 23-year-old optic the parts for which can no longer be sourced.

The EF 400mm f/2.8L IS II

USM and EF 300mm f/2.8L IS II USM boast improved Image Stabilizer technology and 'rapid' AF systems.

The optical elements of all Canon's new lenses include a Spectra coating, which aims to reduce flare and ghosting.

Meanwhile, a new fluorine coating on the front and rear elements makes marks, such as those left by water, 'much easier to clean', said Canon back in August.



Do you have a story?

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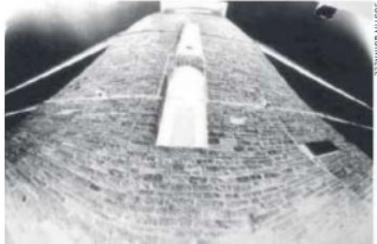
A week of photographic opportunity

PHOTODIARY

Wednesday 17 November

EXHIBITION Pinhole photography by Justin Quinell, until 3 December at The Visual Centre, Francis Bardsley School, Romford, Essex RM1 2RR. **EXHIBITION**

Two Person Show by David Gledhill and Corin Sworn, until 19 December at Castlefield Gallery, Manchester M15 4GB. Tel: 0161 832 8034. Visit www.castlefieldgallery.co.uk.



Thursday 18 November

EXHIBITION This Must Be The Place features various photographers, until 12 December at Jerwood Space, London SE1 0LN. Tel: 01372 462 190. Visit www.jerwoodvisualarts.org. **EXHIBITION** High Fashion by John Bishop, until 3 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

Friday 19 November

EXHIBITION Adam Fuss (expert in 'camera-less' photos), until 23 December at Timothy Taylor Gallery, London W1K 2EX. Tel: 0207 409 3344.

DON'T MISS BBC Children in Need. Visit www.bbc.co.uk/pudsey.

Saturday 20 November

EXHIBITION Wolfgang Tillmans, until 12 December at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk.

EXHIBITION Blackout by Dan Holdsworth, until 20 February 2011 at Baltic Centre for Contemporary Art, Gateshead NE8 3BA. Tel: 0191 478 1810. Visit www.balticmill.com.

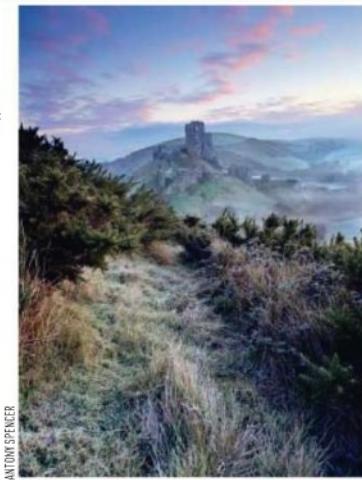
Sunday 21 November

DON'T MISS Going Digital Photographic Workshops (10am-4pm) at Dyrham Park, Gloucestershire SN14 8ER. Tel: 07546 231 044. Visit www.nationaltrust.org.uk. **EXHIBITION** Fay Godwin: Land Revisited, until 27 March 2011 at Gallery Two, National Media Museum, Bradford, West Yorkshire. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Monday 22 November

EXHIBITION Take a View: Landscape Photographer of the Year 2010, until 16 January 2011 at the National Theatre, London SE1 9PX. Tel: 0207 452 3400. Visit www.nationaltheatre.org.uk.

EXHIBITION The Black and White Collection by Andy Willsher, until 31 December at The Book Club, London EC2A 4RH. Tel: 07973 558002. Visit www.andyywillsher.com.



ANDY WILLSHER

Tuesday 23 November **LATEST AP ON SALE**

EXHIBITION Les Amants by Noémie Goudal, until 27 November at Hotshoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com. **EXHIBITION** Guantanamo: If the light goes out, Letters to Omar, by Edmund Clark, until 26 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

AP's globally renowned photo-science expert

WORLD PAYS TRIBUTE TO 'MODEST' LEGEND GEOFFREY CRAWLEY



AMATEUR

Photographer's legendary photo-science consultant Geoffrey Crawley may be remembered by many outside the industry for his role in exposing

the Cottingley Fairies story as the longest-running photographic hoax (see below). Modesty prevented him from reliving his achievements in public, but Geoffrey made a far greater impression on the world of photographic science where his technical expertise was regarded as unparalleled.

Geoffrey's technical excellence came to the fore as editor of the *British Journal of Photography* (BJP) from 1966-87 and at AP, for which he rigorously tested cameras and lenses for nearly a decade.

'Geoffrey's universal understanding of the arts and science of photography was shared with wit and wisdom to a generation of photographers,' said Royal Photographic Society spokesman Michael Hallett, who described Geoffrey as 'one of the great editors of the 20th century'.

Stefan Daniel, director of Product Management at Leica Camera AG, said: 'Geoffrey's knowledge of cameras and optics was unsurpassed. We enjoyed

working with him immensely and he will be greatly missed by everyone at Leica.'

Colin Harding, curator of Photographic Technology at the National Media Museum in Bradford, told us: 'Geoffrey was the foremost figure in photographic science... He was able to communicate... to convey quite difficult concepts in a clear way.'

Paying his own tribute, AP Editor Damien Demolder said: 'Geoffrey has been a first-class contributor to AP for many years and his influence will be felt for even more years to come.'

'His understanding of technical issues and his appreciation of what the AP reader needs and wants to know gave him a particular way of communicating difficult issues to receptive ears.'

'Geoffrey lent our magazine a great deal of weight, with the public and within the industry, and in a world where none of us feels indispensable he is someone who really cannot be replaced.'

'HUGELY INTELLIGENT MAN'

Former AP Editor Garry Coward-Williams, who hired Geoffrey as AP's regular photo-science consultant in 2003, said he was 'an absolute delight to work with'.

'You always knew you were in the company of a hugely intelligent man, but one with humility and generosity of spirit.'

'Photographic journalism was enriched by

Cottingley Fairies hoax

GEOFFREY played an instrumental role in the exposure of the 'Cottingley Fairies' story as a hoax. The long-running deception began as a childhood prank in the summer of 1917 when two young cousins Elsie Wright, aged 15, and Frances Griffiths, 10, claimed they had captured photographic evidence of fairies near their home in Cottingley, West Yorkshire. As unlikely as it sounded, the story quickly captured the public imagination.

The supposed authenticity of the pictures had been propagated by Edward Gardner – a theosophist who had the



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negatives enhanced for public show – and Sherlock Holmes author Sir Arthur Conan Doyle, who believed in spiritualism and wrote about the girls' revelations in *The Strand Magazine* in 1920.

Although others – including Canadian-

his presence and I doubt that we will see his like again.'

Former AP technical editor Angela Nicholson worked closely with Geoffrey for more than six years, testing photographic equipment for review in the magazine. She said: 'Geoffrey saw knowledge as something to be shared and enjoyed, and we had many happy discussions about photographic details.'

'Although his background was in film photography, he embraced digital technology and was always open to new ideas and developments.'

PIANIST AMBITIONS CURTAILED

Geoffrey Wakefield Crawley Hon FRPS was born in Bow, London, on 10 December 1926 and moved with his parents to Southend in Essex.

The family finally settled in nearby Leigh-on-Sea where, from an early age, Geoffrey helped out in the darkroom set up by his father, a keen amateur photographer.

However, his mother died when Geoffrey was just 12.

Geoffrey was evacuated to Derbyshire during the war while a pupil at Westcliff High School for Boys.

By then he had become a keen pianist, as his wife Carolyn explains. 'He persuaded the mining family he was billeted with to buy an upright piano so he could practise.'

Geoffrey studied languages at Selwyn College, Cambridge, specialising in German and French. He became fluent in German.

'Geoffrey's first ambition was to be a professional pianist and he gave recitals both at school and at Cambridge,' Carolyn told us: 'But, sadly, that was not to happen. He became unwell during his final year at Cambridge and was unable to pursue that path or take his degree.'

Over the next few years Geoffrey gave piano lessons. He also displayed a prodigious ability for inventing the formula

American magician James Randi – had analysed the images, it was Geoffrey, as editor of BJP in 1982, who applied his extensive technical knowledge to the case, testing whether such images could have been captured using the girls' cameras.

Geoffrey acquired two of the cameras: a quarter-plate Cameo and Midg camera, both made by London firm W Butcher & Sons. His investigations led the cousins to confess, in 1983, that the pictures were nothing more than carefully composed cut-out fairies – kept in place using hat pins.

The story was made into a film, released in 1997, called *Fairy Tale: A True Story*. The movie *Photographing Fairies* (1997) was also inspired by the hoax.

The National Media Museum (NMM), based in



for darkroom chemicals (see Geoffrey, the inventor, below right).

SHERLOCK HOLMES*

Carolyn, who met Geoffrey while the pair worked at the BJP in 1987, said her husband particularly enjoyed the challenge of a 'case' and compared the investigative side of his character to fictional detective Sherlock Holmes.

She reflected on one such project involving a BJP reader who had sent Geoffrey a photograph, claiming it as proof that photography had been invented some 20 years before the history books stated. Geoffrey's technical analysis of the image eventually led to the claim being disproved.

Geoffrey's expert eye also brought him close to investigations surrounding the shooting of President John F Kennedy, for a TV programme entitled *The Men Who Killed Kennedy*, in 1988.

The case centred on what appeared to be an unidentified man (dubbed 'the Badge Man') in the background of a faded Polaroid photo at JFK's assassination in Dallas, Texas, in 1963. Geoffrey's tests proved inconclusive.

Geoffrey once recalled how he was contacted by film director Stanley Kubrick, who was after some expert advice while making his 1975 film *Barry Lyndon*.

Kubrick had to shoot a particularly tricky candlelit scene and was unsure what type of lens he should use.

Following Geoffrey's advice, lens maker Zeiss was commissioned to produce a special one-off wide-aperture optic for the movie, which starred actors Ryan O'Neal and Patrick Magee.

AP Editor Damien Demolder added: 'Geoffrey's immense knowledge was only matched by his remarkable modesty, and for a man who had achieved so much he did all he could to remain away from the spotlight.'

Bradford, holds five Cottingley Fairies prints, plus a letter to Geoffrey from Elsie Wright, in which she admits the pictures were a 'practical joke' that had 'fallen flat on its face'.

Yet Colin Harding, curator of Photographic Technology, said that to remember Geoffrey purely as the man who exposed the hoax would be a 'disservice'. He first knew Geoffrey when the Cottingley Fairies cameras – two of which Geoffrey owned – were transferred to the NMM after AP campaigned to raise funds to stop them being sold overseas at auction.

The original Cottingley Fairies negatives no longer exist – the heavily reworked plates are now held at the University of Leeds' Brotherton Library.

'Even getting him to agree to his full name being used at the front of articles he wrote, rather than just his initials, wasn't easy.'

'He will be sorely missed by very many admirers.'

Garry Coward-Williams added: 'Geoffrey's decision to move from the *British Journal of Photography* to AP was a huge coup for me and a resounding endorsement of the technical excellence that [current AP Editor] Damien had brought to the magazine as its technical editor.'

Geoffrey, who was 83, had been suffering from a long illness. He died at home in Westcliffe-on-Sea on 29 October, leaving wife Carolyn, who he married in 1994, and son Thomas aged 11.

Geoffrey, the inventor

GEOFFREY

invented Acutol, a fine-grain black & white film developer, made by Paterson and reviewed in AP's issue dated 30 October 1963. He went on to develop formulas

for a range of chemicals made by Paterson at the firm's factory in Tipton, West Midlands. The FX-39, Aculux and Acugrade developers are still manufactured, although they are now made in Germany. Paterson's technical manager Roger Parry said: 'Not only was he so involved in the chemicals side, but he was also very knowledgeable in digital.'



SNAP SHOTS

● Leica aficionados have access to a new website and a free online gallery for sharing pictures. The site, at leicaimages.com, allows users to search for pictures taken with specific lenses. A website spokesman said: 'For example, if you are looking for pictures taken with a Summicron 35mm f/2 Asph, just select it from the list of lenses in the database and you will see all the photos taken with a selected lens.' Photographers can also search for images using a picture's Exif data, for example. For details visit www.leicaimages.com.

● Prime Minister David Cameron was blasted for appointing a personal photographer, funded by the taxpayer. In a fiery exchange in the House of Commons on 3 November, Labour leader Ed Miliband mocked the Prime Minister over the appointment of Andrew Parsons, who is reportedly on the civil service payroll. Miliband said: 'There's good news for the Prime Minister – apparently he does a good line in airbrushing.' Cameron said the Government's communications budget is now only a third of what it was.



Do you have a story?

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**AP
THIS
WEEK
IN...**

1950

A fire had struck a camera dealer's shop in Newcastle upon Tyne, prompting a full-page advert by the company affected, Turners, this week in 1950. Sounding a note of reassurance to customers, the store stated: 'Following the serious fire at our Pink Lane premises, we think we should make it clear to our readers that all Salvage and Spoiled Stock has been disposed of... All equipment and materials now offered are new. Fresh stocks are continually arriving and we will have no delay in meeting your orders.' A renovation promised bigger and better showrooms than ever before.



Club news from around the country

CLUB NEWS

BEBINGTON PHOTOGRAPHIC SOCIETY

Members will stage their Annual Print Exhibition at Bebington Central Library, Bebington, Wirral, Merseyside, from 26 November-4 December. The show will be opened by Christine Widdall, president of the Lancashire and Cheshire Photographic Union. Entry is free. Visit www.bebingtonps.org.uk.

KINGSWOOD PHOTOGRAPHIC SOCIETY

The society will hold its AGM on 19 November. 'Make sure you come,' members are urged. 'You will not get a job on the committee if you don't put your hand up at the wrong time...' The society recently held its annual show at St Barnabas Church Hall, Warmley, Bristol BS30 5JJ. Visit www.kingswoodps.co.uk.

SNAP SHOTS

● Panasonic has bundled a £35 photo workshop gift voucher and Adobe software with selected Lumix G cameras, as part of a special promotion. The pack includes Photoshop Elements 9 and Premiere Elements 9. The voucher can be used towards training run by Going Digital (www.goingdigital.co.uk). The Photography Gift Pack will be available until 31 January 2011, says the firm. Visit www.panasonic.co.uk/lumixg.

● A new London picture agency specialising in news and features is looking for contributors. London News Pictures distributes images to national papers and plans to syndicate photos worldwide through partner agencies. For more details visit www.londonnewspictures.co.uk.

● A photographer was shot dead at his studio in India, according to reports. Rakesh Sahu was killed when four people entered his studio at Gohalpur, Jabalpur. Sahu had reportedly been involved in a dispute some time before, which he had reported to police.



Do you have a story?

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First woman to win award

CHEETAH PIC LANDS EUROPEAN TITLE

A CHEETAH emerging from a fire-ravaged landscape has won a UK photographer the European Wildlife Photographer of the Year 2010 title.

Britta Jaschinski, who is based in London, triumphed with a black & white image of a cheetah (see below), beating more than 11,000 other entries from amateur and professional photographers.

She took the photo in Tanzania where a bushfire had destroyed much of the region.

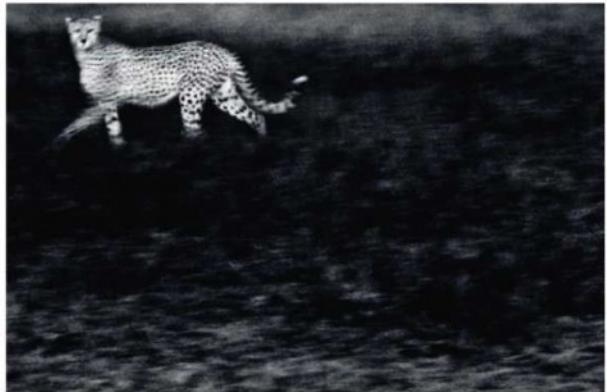
'Suddenly a cheetah appeared on the charred savannah,' said Britta.

'The fires should have been a stroke of luck for the big cats, where confused prey were deprived of their cover.'

'But the cheetah too seemed restless and uprooted, almost ghostlike.'

'I took the picture and watched as the animal slowly disappeared...' Britta is the first female photographer to win the title in the competition's ten-year history.

She won €2,000 worth of prize money in the Canon-sponsored contest, which was organised by the Society of German Nature Photographers.



© BRITTA JASCHINSKI

SNAPPY SNAPS UNDER FIRE OVER IPHONE APP

SNAPPY Snaps has hit back at accusations that it sought publicity by launching an application for the Apple iPhone to coincide with George Michael's release from jail last month.

George Michael fans bombarded Snappy Snaps with complaints, accusing the high-street photo chain of orchestrating a shameless publicity stunt.

Snappy Snaps had also said it would welcome George Michael to any of its stores despite him smashing into the chain's Hampstead branch in London, causing damage that remains untouched three months on.

However, a spokeswoman stoutly refuted the allegations, telling AP: 'Contrary to what has been suggested, Snappy Snaps has not sought any publicity from the accidental damage caused to our Hampstead branch and has

only ever responded to legitimate enquiries from the media.'

'The launch of the iPhone application was indeed a coincidence. It had been in development for almost six months – therefore long before the accident happened – and was released as soon as Apple had approved it. The final timing was not dictated by us or related to George Michael.'

George Michael fans had also demanded Snappy Snaps donate any funds to charity that it receives from insurance payments relating to the crash.

But Snappy Snaps told us it is not pursuing an insurance claim.

'A shop-fitting contractor has already been booked, but has not yet been able to start work.'

'We hope this will be completed as soon as possible. We do not want our store left in its present condition any longer than necessary.'

SONY
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α

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Books, exhibitions and websites

APReview

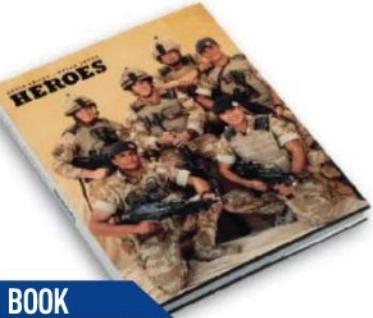
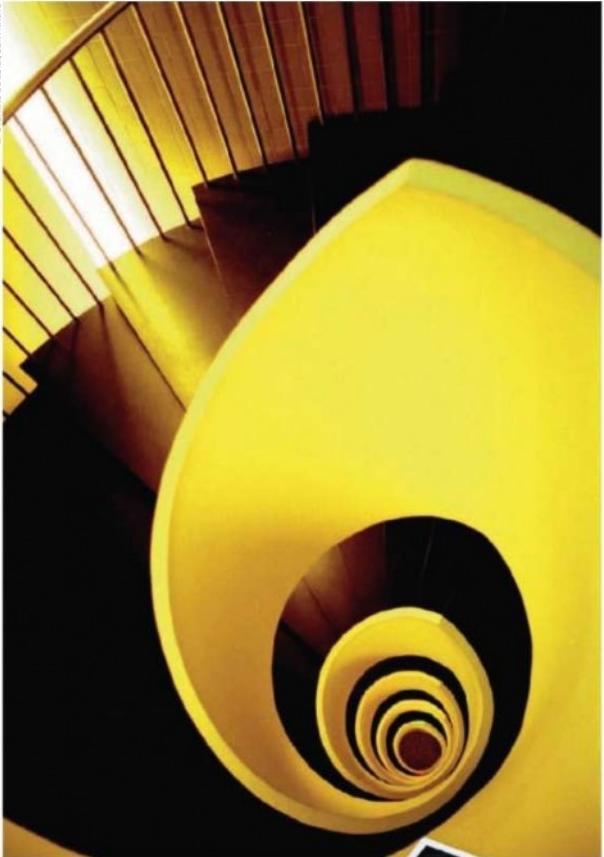
The latest photography books, exhibitions and websites. By Jenna Gregory

Celebrating Colour in Photography: Chroma

By Michel Pastoureau
Thames & Hudson Ltd, hardback, 480 pages, £38, ISBN 978 0 500 54394 8

Amateur Photographer **INSTEAD** of the usual chronological or visual narrative, this book groups the photographs by basic colours: red, blue, green, yellow, white and black. However, it is far from a Dulux colour chart, as the book's sequence makes us question the symbolic nature of colour in some mesmerising photographs. Hundreds of striking images by some of the biggest names in photography are organised into this original idea of colour-coded chapters, each introduced by an essay from the historian Michel Pastoureau. For example, did you know that some dialects only have one word for green and blue? And while in western cultures black represents style and fashion as well as mourning, African communities see black as the start of life. This absorbing volume lifts the ideologies associated with colour, helping readers come to appreciate today's colour photography from the likes of Steve McCurry, Martin Parr, Susan Meiselas and Bruno Barbey. A thought-provoking book, and one to go to time and again to remind ourselves of the fascinating, colourful world in which we live.

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BOOK



© DAVID BAILEY

Flickrista



WEBSITE

www.flickrista.com



MOST of us are accustomed to the image-sharing giant that is Flickr, but add 'ista' to the end and you're redirected to Flickr's 'fashion' site. The site's name is a blend of the brand name and the word 'fashionista', meaning 'a person who follows trends in the fashion industry obsessively'. And that's the **essence of it**: a porthole for those fixated with fashion to browse the latest portrait styles from up-and-coming photographers. Described as a 'visual inspiration from Flickr's best photographers', those who are displayed on the site are chosen from the main site by the editor Andreas Climent, based on two criteria – that they are beautiful and inspiring. It makes a welcome change for someone to have already sifted through the variety of images on a photo-sharing site and chosen the best, but it means you can't join in the fun by uploading your own photos for comment. With interviews and snippets, Flickrista provides creative food for thought for any portrait, studio or fashion photographer.

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BOOK

Heroes

By David Bailey and Dylan Jones
Thames & Hudson Ltd, hardback, 160 pages, £24.95, ISBN 978 0 500 543962



DAVID Bailey is often associated with celebrities and high-gloss fashion, but for the models photographed in this book their catwalk is frontline Afghanistan. Bailey claims this book is strictly reportage and the 'images aren't arty'; in fairness, the portraits capture

the soldiers' enduring spirits with genuine feeling. In the case of one soldier this book will provide his family and friends with an image of his last moments as he was killed in action when the book was published. It's for men and women like this that Bailey decided to embark on the project – to celebrate Britain's fighting heroes while remembering his own national service days. This photographic setup isn't Bailey's forte, but the collection shows some remarkable portraits. All proceeds of this book will go to the Help for Heroes charity.



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EXHIBITION

John Bishop: High Fashion

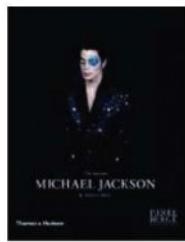
Until 3 December. Hoopers Gallery, 15 Clerkenwell Close, London EC1R OAA. Open Tues-Fri 11am-4.30pm (Thurs until 6.30pm). Website: www.hoopersgallery.co.uk. Admission free.

THE EXHIBITION High Fashion showcases John Bishop's collection of beautiful and striking black & white imagery from the beginning of his career as a fashion photographer in the 1960s. After

leaving school, Bishop tried an array of jobs, including acting and journalism, which comes across in his flamboyant setups and documentary-style portraits. By his mid-20s he had found life behind the lens working for major fashion houses in London, Paris and New York, and his work was featured in *British Vogue*, *Tatler*, *Elle* and *Marie Claire*, along with many advertising campaigns. He was one of the first photographers who challenged the conventions of fashion shoots, and his daring compositions include a model hanging from a rooftop dome and models walking with a Mediterranean family who are in mourning (see above).

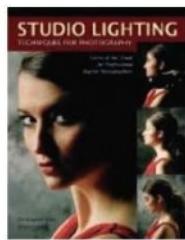
CONDENSED READING

A round-up of the latest photography books on the market



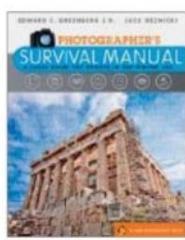
● THE AUCTION: MICHAEL JACKSON

by Arno Bani, £15.95 A year after his death and still the MJ memorabilia continues to pull on the purse-strings of his die-hard fans, this time for a book costing nearly £16 containing images from a never-before-seen photo shoot. A bargain for any devotee, but for the rest of us it's just another Michael Jackson biography. The images will be auctioned in Paris in December. ●



STUDIO LIGHTING TECHNIQUES FOR PHOTOGRAPHY

by Christopher Grey, £24.99 Lighting can make or break a studio image and for anyone hoping to get into portrait photography, mastering the techniques is a must. This book shows the variety of lighting possibilities without making it seem a daunting task. Thorough image sequences and clear diagrams make explanations easy to understand. As lighting guides go, this is not a bad place to start. ●



PHOTOGRAPHER'S SURVIVAL MANUAL

A Legal Guide for Artists in the Digital Age, by Edward C Greenberg and Jack Reznicki, £17.99

For those photographers who have been lost in the new-age cloud of copyright and business concerns this survival manual will lift the fog, sparing the legal headache in the process. Written by photographer Jack Reznicki and photography lawyer Edward Greenberg, this guide makes a heavy subject easy to understand and amusing.

Have your say

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

MIND THE GAP

There is a seemingly inexplicable incongruity in current camera pricing. A wide choice of DSLRs and MSCs is offered in the £300-£600 price band, but then there is a considerable jump in price to most manufacturers' next models up. Looking at street prices, anyone with £750-£800 to spend on a better camera body will be out of luck. The nearest possibility is the new Canon EOS 60D at close to £900. At least that model is priced logically, midway between the £600 EOS 550D and £1,150 EOS 7D. In the Nikon camp, things look rather daft with the fading D90 at £600 and the D300S/D7000 competing with each other at around £1,100 – but no model to fill the £500 gap. Pentax similarly jumps £500 from the K-r to the K-5 and (ignoring the near-obsolete K-7, E-30 and E-3) Olympus manages a £900 increase between its Pen E-P2 and E-5 models. Sony tops them all with a whopping £1,200 separating its Alpha 55 and Alpha 850/900.

Are we to conclude that manufacturers believe amateurs will not spend more than £600 on a camera body, but that 'prosumer' and professional cameras are expected to earn their keep and are priced accordingly? That leaves a big price gap waiting to be filled and at present Canon seems to have it all to itself. It will be interesting to see whether that results in strong EOS 60D sales.

Jim Brookman, Cornwall

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

Bob. At least I got a good meal and a few drinks out of it.

Mike Nicholson, Tyne and Wear

I think you have good grounds to sue for a major part of that bootie, Mike, assuming you are the copyright holder. Uncle Bob seems to be selling something that belongs to you

– **Damien Demolder, Editor**

CALLING ALL CLUBS

I have been reading your magazine regularly for about two years and have noted, especially in the last couple of editions, that there has been considerable comment from your readers with reference to camera snobbery in clubs, and the fear of visiting/joining clubs for this reason.

I think that in a number of cases the people who cite the 'camera snobbery' issue as a reason for not approaching their local camera clubs are maybe being a little economical with the truth. How about the school of thought that suggests they are a bit apprehensive about approaching their local club on their own due to their own lack of confidence (from which I initially suffer when thrown into any new arena) to the point that they feel they have nothing to immediately contribute and therefore feel a bit inadequate? Perhaps they are kidding themselves that their equipment may stunt their chances of acceptance socially or their success and advancement technically. It could just be possible.

For the benefit of other beginners who may agree with my comments, let me explain how it is done. I am a beginner who bought a camera with the best intentions of drowning myself in all things photographic as a reasonably serious hobby. I bought some kit, and on discovering that this photography lark was not as straightforward as at first seemed, my enthusiasm has dwindled a bit. However, even though I am not one who likes to accept defeat, I am a bit apprehensive about approaching clubs due to a lack of confidence with regards to that first nervous introduction.

So, are there any clubs in my area (Edinburgh & Lothians) who have a busy beginners' section and who may even be able to offer a mentor/club buddy to guide me through the first tentative steps of camera club life? I do believe that clubs are generally friendly and are keen to increase their membership, but why do they keep themselves so quiet? I look forward to any responses.

Tom Corbett, Edinburgh

A STEP BACKWARDS

I agree with Melvyn Dover's letter in AP 23 October. The manufacturers of digital cameras have ignored the wisdom and hard-won know-how of a century or more of the art of photography – and the absence of optical viewfinders is just one example.

It requires at least 30 million pixels to fully emulate a full-frame, 35mm negative, made with ISO 400 colour film. The much-heralded Fujifilm FinePix X100 does

What The Duck



Have your say

THE SKY'S THE LIMIT

I quickly recognised the southern aspect of the Skiddaw Massif in the Lake District on the title page of *How to... achieve perfect skies* (AP 6 November), having recently returned from a five-night break in Keswick. My next thought was that Tim Coleman had taken his photo in very strange weather conditions, as the clouds do not show any relationship to the mountain. During our stay, and an earlier one the year before, I had repeatedly noticed that caps of clouds usually hang over the peaks. (This results from the air flow being forced upwards over the obstruction, cooling it and causing water vapour to condense. Beyond the peak, the air returns to its previous level, warms, and the clouds break up.)

This puzzle was solved when I turned the page and read that Tim had replaced the true sky with another, presumably taken at a different location. I then grasped another feature of the picture that had been troubling me subconsciously: the cloud-studded sky shown would surely blotch the landscape with shadows, yet almost all of the land is in sunshine.

Tim describes the need to take replacement skies at the same time of day and year, but he has demonstrated to me that there are many other potential pitfalls in trying to introduce a convincing replacement sky. Also, my personal opinion is that his 'Before' image showing Skiddaw with its characteristic covering of cloud is much more attractive and fitting than the uninformative, random cloudscape he replaced it with.

Chris Newman, Hertfordshire

Sometimes a little artistic licence is required to add impact to an image. Adding clouds to a flat blue sky makes the image more dramatic, but you are right that replacing one sky with another is a tricky process. Shadows cast by clouds can be added to a landscape by using the Burn tool in Photoshop to darken affected areas, but this can be a very time-consuming process to get right –

Tim Coleman, technical writer



offer an optical viewfinder – and a mere 12 million pixels of image capture. It claims to have an exceptional lens, but I doubt it. Moulded lenses are usually associated with the cheaper end of the market. A fixed-focus f/2 with an equivalent focal length of 35mm is nothing to write home about, and a measly 12 million pixels of resolution will never enable us to learn just how good the lens is. I find it difficult to see how a price tag of €1,000 [around £850] is justified. It would be dear at half the price.

The X100 is basically only a rehashed version of a very simple film camera from the late 20th century. It is little different to the Olympus Trip 35, for example. The price is absurd for a camera in which film has been replaced by a low-resolution electronic image sensor.

It is time that the industry spent its resources on developing imaging systems with a decent pixel count and a dynamic range comparable to film instead of developing algorithms and other software to mask the inadequacies of its current sensors.

Dr Richard Freeman, Essex

CLASSIC QUEST

I was surprised to find an article on Vest Pocket Kodak cameras in your magazine and eagerly read it (*Icons of photography*, 30 October). I recently bought a very battered Vest Pocket Special from eBay for around £3 in the hope of using it at First World War recreation days. I knew

it would need some TLC and managed to find the original manual still available for download. However, I can't find any resources that mention maintaining the camera. The fact the leather is worn away to metal and the bellows is tatty-looking doesn't bother me, but the lens and eyepiece need cleaning and the shutter sticks slightly. Do you know if there are any resources available online?

Stuart Farnell, via email

The solution lies, as you yourself suggested, on the internet. There are quite a few forums for collectors who like restoring and repairing their cameras. Examples include The Classic Camera Repair Forum (www.kyphoto.com/cgi-bin/forum/discus.cgi), an amateur repairer's section on The Photo Forum (www.thephotothread.com/forum/collectors-corner/2677-vintage-cameras.html), and various others. Google 'Vintage camera repair forum' to find more. And, of course, there is the wonderful Internet Directory of Camera Collectors (IDCC), to which I belong, and, while not specifically about repairs and maintenance, has lots of members giving and receiving advice about repairs and restoration. Learn about IDCC at www.photographyhistory.com/idccinfo.html. If you join two or three of these and ask questions on the forum, there will usually be someone out there who can help –

Ivor Matanle

BACK CHAT

AP reader Patrick Dodds says still images remain more evocative and compelling than those of video

ONE OF the many things that photographers love to talk about is the need to become proficient in video if they are going to succeed as a professional photographer. Now, I am getting on a bit and I have come to photography later in life than many and, although I had an interest in it in my early 20s, it is only during the past three or four years that it has become a passion, something I think about, read about and practice constantly. I am even midway through trying to switch careers to become a professional photographer. I would therefore like, most respectfully, to disabuse those who say that I am too old to change careers and that this is why I am resistant to video. Middle age is not the reason. There are a number of other factors at play here.

The other day I read a comment on a photography forum from a 28-year-old man who had got married a couple of years previously. He was replying to another comment accusing a photographer of being too old to change and that video was what was wished for at weddings 'these days'. The 28 year old begged to differ, explaining that he had a choice of video or stills of the ceremony to return to if he wanted to relive his wedding day. He had, he said, watched the video only once since it was taken, whereas he and his wife had returned time and again to the photograph of their wedding that they had enlarged and put on their living room wall. He made the point that the still picture was far more compelling and more evocative than the video.

I feel the same way. Not that I have a video of my wife's wedding (as she likes to call it!) We knew at the time that we didn't want one. However, we did know that we wanted photographs and are very glad we have these. Why the preference? Well, one reason is because photographs possess an ambiguity that allows for a variety of possible interpretations and therefore encourage reflection – the viewer might feel a mix of both sadness and fondness, they might try to remember what cousin Stephen was saying, they might wonder where he is now, they might wonder where he got his awful suit from – the possibilities are endless. Of course, some of this can also happen with video, but sound and motion get in the way. Everything becomes too literal and there is no room for what 'art' requires, namely a liberal sprinkling of ambiguity that enables the viewer to be transported (and let us not start on the increase in ambiguity by utilising black and white instead of colour). If cousin Stephen can be heard asking for another glass of champagne, then the magic of 100 possible interpretations is lost and the mundane triumphs. No, give me a photograph every time – it is worth, as the poet nearly said, a thousand words.

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Thoughts from a wildlife photographer's world



GERALD Malcolm Durrell OBE was a celebrated naturalist, author, TV presenter and conservationist. He was born in India in 1925, but following the death of his father in 1928 his family moved to England. Then, in 1935, they headed to the island of Corfu. It was while he was in Corfu that Durrell began his life-long interest in the natural world.

In 1959 he founded the Jersey Zoological Park, while in 1963 he set up the Jersey Preservation Wildlife Trust, as a means to try to save species from extinction. In 1999, the institution was renamed the Durrell Wildlife Conservation Trust.

Vital though Durrell's conservation work was, he is perhaps best known for his writing and especially books such as *My Family and Other Animals*.

Ever dedicated to seeking out endangered species, Durrell made many global expeditions. However, it was this life out 'in the field' that was to be his undoing. Durrell developed arthritis, which led to a hip replacement operation, and he also suffered liver problems. This condition became worse following a trip to Madagascar in 1990 and his health deteriorated further over the ensuing years until 30 January 1995, when he was admitted to hospital for a liver transplant and died of post-surgical complications. He was 70 years old.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy is honoured at a prestigious awards ceremony



JONATHAN C

A REWARDING NIGHT



TO WIN the prestigious Gerald Durrell Award for Endangered Wildlife in the Veolia Environnement Wildlife Photographer of the Year competition means a lot to me. So much so, in fact, that I decided to break with my past habits and attend the awards ceremony at the Natural History Museum in London to receive the award. It gave my partner, the ever-lovely Carol, the chance to really glam up and even I had a suit on.

The evening began with a champagne reception in the exhibition itself – the first chance anyone gets to see the winning entries. As we walked into the packed hall I was full of pride to see my tiger photograph right there in front of me. To be honest, it's not my best tiger shot ever, as last year's fighting tigers was much more special (it got a highly commended), but the judges liked it so I won't argue. The reception is always a nice social event as you get those who have got an award for the first time and the old lags such as myself. We soon met fellow

Andy with his partner Carol and the prestigious Gerald Durrell Award for Endangered Wildlife

wildlife photographers and presenters Chris Packham and Mark Carwardine; they are really old friends of mine and always good fun. Chris was the main presenter for the evening and had been winding me up all day by text about my award. I had a plan to get him back as you'll read in a minute. Mark was as relaxed as ever and we chatted about our recent travels and *Last Chance to See*, his TV series with Stephen Fry. I also met my photographer friends Danny Green and Joe Cornish.

At 7.45pm we were called into dinner and on the way I recognised Pam St Clement, who plays Pat Evans in *EastEnders*. She is lovely and absolutely crazy about animals, so we had a good chat about Africa. Then we walked into the main entrance hall of the Natural History Museum, a moment that always takes my breath away. When I visit during the day, I see the place full of thousands of children pulling stressed parents in all directions and it is a cacophony of noise. But tonight, for one night only, it was truly beautiful. 'Dippy' the diplodocus took prime stage, of course, with all the tables arranged around her skeleton. Our table was close to the stage and we found ourselves eating right under the tail, which was a very bizarre experience.

When the time for the awards came, Chris did a great job of 'bigging up' every image before calling the winner up to receive their prize. And then it was my turn... the tiger was shown on the screen and my stomach turned as I realised I was soon to get up and make a short speech to everyone. Just then Carol turned and smiled and I knew that I'd be OK, so I strode onto the stage and turned to the photographer for the official photograph.

It was at that moment I decided to get my old friend back for his earlier texts by gently squeezing the right cheek of his backside! He took it well, ignoring it while the pictures were being taken, but as soon as they were done he started to wrestle me off. The audience loved it as quite a few had sussed what was going on. It lightened the moment for me anyway and my speech was all of 30 seconds long, without the tears of the Oscars but with just as much heartfelt thanks. Chris, as always, was a good sport! Of course, I had a chance of winning the overall award, but I knew I wouldn't and Bence Máté was a worthy winner with his shot of leafcutter ants (see *News*, AP 6 November). My time will come I am sure and when it does I think Chris may be prepared in advance for the return of the 'bottom squeezer'. **AP**



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PHOTO INSIGHT

Cathal McNaughton explains
the importance of shooting from
your subject's perspective and
when to use black & white

I TOOK this picture during the Holy Cross dispute in north Belfast back in 2001. In short, a disagreement between adults turned ugly when loyalist protesters began preventing Catholic schoolchildren at the Holy Cross Primary School in Ardoyne, north Belfast, from getting through the front gates. The situation was the culmination of a summer of protests and occurred simply because the nationalist schoolchildren had to walk about 300 yards through a loyalist area to get to their school. Loyalists started picketing the parents as they walked their children to school, and some parents were even attacked. It was ridiculous, but more

importantly, the children were terrified.

This turned into a big story at the time and news crews moved into the area while this went on for weeks. Instead of winding down after a few days, as these things tend to do, the Holy Cross situation escalated. Both sides shipped people in to protest. So you had a situation where you had loads of angry people who didn't even live in the area or have children going to the school. Tensions were high. Police eventually arrived in riot gear to provide a corridor through which these children could walk to school. And it carried on like this without any seeming end until the 9/11 attacks occurred and knocked it off the front pages. Only



© CATHAL MCNAUGHTON

then did the protests calm down.

At its peak, I walked this route with these children every school day, under armed guard from police and soldiers. I shot from every angle you can imagine, trying to find the view that best showed how crazy the situation was. You'll notice that the schoolgirl is quite small in my frame, but the guns loom large. You can also see that the girl is making eye contact with the soldiers even though they're out of the frame. Everyone walks to school when they're young, but for this girl her route took her past armed soldiers and she probably didn't understand why. It was absolutely ridiculous. This is what I wanted to show.

All these people were upset, but no one seemed to be thinking about the effect this was having on the children. What did the children think about all the screaming adults and armed soldiers? I wanted to get myself down at eye level with the girl and show the situation from her perspective, so to do this I crouched down behind the soldiers.

I shot this with two or three children walking past. I had a rough idea of what I wanted to see. I wanted to show some interaction between the child and the soldiers, but most of the time the kids looked forward. With this girl, though, there was an interaction, an exchange of eye contact that you can see between her and a soldier

standing outside of the frame. To me, this adds more life to the picture. It gives it an energy that it wouldn't have had if she were looking forward.

As I had been up and down this route so many times, I was really just covering this for myself at this stage. I had this story in mind and was shooting it in black & white because I was thinking in that mindset. It was also a little out of necessity. This, of course, was in the early days of digital photography and I was using a Kodak Pro DCS 520, an early digital camera that was a bit hit and miss at times. The colours on the DCS 520 were awful, so by converting it to black & white I was able to eliminate that distraction. Yet the monochrome also helps tie this event into the whole history of what was going on, as it harks back to the earlier pictures of the Troubles from the 1970s. It gives the picture a bit of grittiness.

I don't shoot or think in black & white at all now. It used to be the case that you would shoot in black & white first, but when digital technology came along I found myself shooting in colour and yet still thinking of pictures in black & white because papers were still printing in mono. Now, with the advent of the internet and various multimedia, as well as colour newspapers, I shoot in colour because I'm able to. After all, the world around us is in colour. I enjoy looking at black & white photographs, but generally I shoot in colour because the colours from digital cameras are now more realistic. I want to make the most of colour now that the technology is there.

A common misconception is that people think that if something is in black & white it must be good, but bad photography is bad photography. **AP**



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He will share his best press photography and reveal how he captures a subject in ways others haven't seen

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| D2X body, boxed and complete, (under 3000 actuations) | MINT- | £1145.00 |
| D2X body, boxed and complete (42K actuations) | MINT- | £825.00 |
| D2Hs body, charger + spare battery (under 18,499K actuations) | EXC++ | £675.00 |
| D300 body, boxed and complete, 13.2K actuations | MINT- | £825.00 |
| D200 body, boxed and complete, (under 1450 actuations) | MINT- | £555.00 |
| D200 body, boxed and complete, (under 2100 actuations) | MINT- | £525.00 |
| D200 body, boxed and complete, (under 5000 actuations) | EXC++ | £465.00 |
| D200 body, boxed and complete, (under 10K actuations) | MINT- | £445.00 |
| D200 body with battery & charger only, (under 1000 actuations) | EXC++ | £425.00 |
| D80 body complete, boxed (under 4000 actuations) | MINT- | £345.00 |
| D70s Kit with 18-70mm f/3.5-4.5G AF-S DX (5261 actuations) | EXC++ | £379.00 |
| D70s body, complete, (5200 actuations) | EXC++ | £249.00 |
| D70 body, boxed and complete (under 11K actuations) | EXC++ | £249.00 |
| D100 body, boxed and complete | MINT- | £249.00 |
| D100 body complete | MINT- | £199.00 |
| D5000 + 18-55mm AF-S VR boxed, complete under 200 actuations | MINT- | £249.00 |

Nikon 35mm AF Film SLR Cameras

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|--|--------|----------|
| F6 body, boxed | MINT- | £1099.00 |
| F5 body, 50th Anniversary edition, display box, (RRP £2,300) | MINT- | £875.00 |
| F5 body, 50th Anniversary edition, display box, (RRP £2,300) | MINT- | £1495.00 |
| F5 body, boxed | MINT- | £645.00 |
| F5 body | EXC++ | £445.00 |
| F100 body + MB-15 grip, boxed | MINT- | £395.00 |
| F100 body + MB-15 grip, boxed | EXC++ | £295.00 |
| F100 body, boxed (RRP £1,200) | UNUSED | £500.00 |
| F100 body, boxed | MINT- | £239.00 |
| F100 body | MINT- | £215.00 |
| F80S body (multi-function back) | MINT- | £175.00 |
| F80D body (Date back), boxed | MINT- | £175.00 |
| F80 body | MINT- | £145.00 |
| F80 body, + MB-16 grip | MINT- | £159.00 |
| F80 body, + MB-16 grip | EXC | £95.00 |
| F90x body, boxed | EXC | £85.00 |
| F90 body | EXC+ | £69.00 |
| F60 body, silver | EXC++ | £45.00 |
| F4S body, boxed | MINT- | £595.00 |
| F4S body, boxed | EXC++ | £345.00 |
| F4S body, boxed | EXC+ | £245.00 |
| F4E body, boxed inc all updates | EXC++ | £545.00 |
| F-801S body | EXC++ | £69.00 |

Nikon 35mm Manual Focus SLR Cameras

| | | |
|---|-------|----------|
| F3HP body | EXC++ | £345.00 |
| F3 body | EXC++ | £250.00 |
| F3 Limited Edition body with special presentation box.. | MINT- | £1250.00 |
| F3/T Titanium body, black, shutter cover, boxed | MINT- | £1750.00 |
| F3/T Titanium body, black, boxed | MINT- | £1250.00 |
| F3P "Press" body + MD-4 motor drive | MINT- | £1000.00 |
| FM3A body, black, boxed | EXC+ | £475.00 |
| FM3A body, black | VG- | £325.00 |
| FM body, black | EXC | £145.00 |
| FE body, chrome, boxed | MINT- | £235.00 |
| FE body, chrome | MINT- | £225.00 |
| FE body, chrome | EXC++ | £175.00 |
| FE body, chrome | EXC+ | £14.50 |
| FE2 body, black, boxed | EXC++ | £225.00 |
| FG body, black, boxed | EXC | £145.00 |
| F2 Photomic body, black | EXC+ | £295.00 |
| F2S Photomic body, black | EXC | £400.00 |
| F2AS Photomic body, black, boxed | MINT- | £1500.00 |
| F2AS Photomic body, black | EXC++ | £895.00 |
| F2AS Photomic body, black | EXC+ | £400.00 |
| F2 Titanium body, black, boxed, Japanese instruction manual | MINT | £3000.00 |
| Nikkormat FS body, chrome RARE non-metered version c/w 50mm f/2 | | |
| Nikkor-Auto pre-AI, rare boxed | EXC | £800.00 |
| Nikkormat FTn body, black | EXC | £150.00 |
| Nikkormat FTn body, chrome | EXC+ | £175.00 |

Nikkormat FT2 body, black

EXC++ £175.00

Nikkormat FT3 body, chrome

EXC £155.00

Nikkormat FT3 body, chrome

EXC++ £175.00

Nikon EL body, black

VG £75.00

Nikon EL2 body, chrome

MINT £500.00

Nikon F Photomic FTn body, chrome c/w 50mm f/1.4 Nikkor

MINT £2000.00

Nikon F Photomic FTn 'Apollo' body, chrome

MINT- £750.00

Nikon F Photomic FTn body, chrome

EXC+ £500.00

Nikon F Photomic FTn body, chrome

EXC £445.00

Nikon F body, chrome, no. 690xxxx, crossed-hatched self-timer

EXC+ £495.00

Nikon F body, chrome, no. 67xxxx

EXC £475.00

Nikon F body (Rare German version), chrome & 5cm f/2 Nikkor-S lens

EXC++ £3000.00

F body, chrome, mirror-up version by Marty Forscher, RARE VG

VG £645.00

Nikon F Photomic FTn finder, chrome (Rare German version)

EXC++ £495.00

F-36 Motor Drive unit 'F' script & Nippon Kogaku logo ... VG

VG £350.00

MF-16 Multi-Function back for FM2/FM2/FM3A, boxed

MINT- £94.00

Nikon 35mm RANGEFINDER EQUIPMENT

Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock (RRP £5,500.00) ... NEW £4995.00

Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock ... NEW £2995.00

Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800.00) ... NEW £3250.00

Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box

EXC++ £3599.00

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AF (AUTOFOCUS) NIKKOR LENSES

14mm f/2.8 AF Nikkor, case, boxed

MINT- £845.00

16mm f/2.8D AF Fisheye-Nikkor, boxed inc filters

EXC++ £525.00

18mm f/2.8D AF Nikkor, case, hood, boxed

MINT £975.00

20mm f/2.8D AF Nikkor

EXC++ £365.00

20mm f/2.8D AF Nikkor

MINT- £395.00

28mm f/2.8 AF Nikkor

MINT- £165.00

28mm f/2.8 AF Nikkor

EXC+ £145.00

85mm f/1.8 AF Nikkor

EXC++ £235.00

85mm f/1.4D Nikkor, lens hood, boxed

MINT £775.00

85mm f/1.4D Nikkor, lens hood, boxed

MINT- £755.00

85mm f/1.4D AF Nikkor, lens hood

MINT- £735.00

105mm f/2.8D AF Micro-Nikkor

MINT- £445.00

105mm f/2.8D AF Micro-Nikkor, boxed

EXC++ £429.00

105mm f/2D AF-DC Nikkor (Defocus Control), boxed

MINT £749.00

105mm f/2D AF-DC Nikkor (Defocus Control)

MINT £739.00

105mm f/2D AF-DC Nikkor (Defocus Control)

MINT £695.00

105mm f/2D AF-DC Nikkor (Defocus Control)

MINT- £675.00

135mm f/2D AF-DC Nikkor (Defocus Control)

MINT £725.00

135mm f/2D AF-DC Nikkor (Defocus Control)

MINT- £899.00

135mm f/2D AF-DC Nikkor (Defocus Control)

MINT £869.00

135mm f/2D AF-DC Nikkor (Defocus Control), boxed

MINT £925.00

180mm f/2.8D AF-ED Nikkor

MINT £550.00

180mm f/2.8D AF-ED Nikkor

MINT- £525.00

200mm f/4D AF-ED Micro-Nikkor

MINT- £1145.00

200mm f/4D AF-ED Micro-Nikkor

EXC++ £1045.00

600mm f/4D AF-S IF-ED Nikkor, case, hood, boxed

EXC++ £4295.00

TELECONVERTERS

TC-17E II 1.7x Teleconverter for AF-S/AI, pouch

MINT- £255.00

TC-20E 2x Teleconverter for AF-S/AI, boxed

MINT- £230.00

TC-20E 2x Teleconverter for AF-S/AI, boxed

MINT- £225.00

TC-20E II 2x Teleconverter for AF-S/AI, boxed

MINT- £175.00

TC-20E 2x Teleconverter for AF-S/AI, boxed

VG £135.00

AF ZOOM-NIKKOR LENSES

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor

MINT- £699.00

10-24mm f/3.5-4.5G AF-S DX IF-ED Nikkor, boxed, case

MINT £555.00

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, boxed, case, hood

MINT- £625.00

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, boxed, case, hood

EXC++ £585.00

17-35mm f/2.8D AF-S IF-ED Nikkor, boxed, case, hood

MINT £1195.00

17-35mm f/2.8G AF-S IF-ED Nikkor, boxed, hood

EXC++ £945.00

MANUAL FOCUS NIKKOR LENSES

8mm f/2.8 Fisheye-Nikkor AI, cap, RARE under 2500 made

MINT- £2995.00

15mm f/3.5 Nikkor AIS, boxed (RRP £2450)

MINT- £1250.00

16mm f/2.8 Fisheye-Nikkor AIS

MINT- £600.00

16mm f/2.8 Fisheye-Nikkor AIS

MINT- £515.00

16mm f/3.5 Fisheye-Nikkor Auto, pre-AI, domed container

MINT- £1000.00

18mm f/3.5 Nikkor AIS RRP £1550

MINT- £895.00

18mm f/4 Nikkor AIS

MINT- £650.00

20mm f/2.8 Nikkor AIS, boxed

MINT- £565.00

20mm f/2.8 Nikkor AIS, boxed

MINT- £545.00

20mm f/2.8 Nikkor AIS

MINT- £525.00

20mm f/2.8 Nikkor AIS

EXC++ £495.00

20mm f/2.8 Nikkor AIS

EXC+ £345.00

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|---|----------------|---|----------------|---|----------------|
| 20mm f/3.5 Nikkor AIS | EXC++ £295.00 | 120mm f/4 Medical-Nikkor IF AIS c/w LD-2 DC power unit, SC-21 power cord, SC-22 hot shoe cord | MINT- £1250.00 | 28mm f/3.5 Nikkor-HC Auto, pre-AI, scalloped focusing barrel | EXC++ £190.00 |
| 20mm f/3.5 Nikkor AI | EXC++ £275.00 | 135mm f/2 Nikkor AIS | MINT- £585.00 | 28mm f/2 Nikkor-H Auto, pre-AI, scalloped focusing barrel | MINT- £500.00 |
| 24mm f/2.8 Nikkor-N-C Auto pre-AI, scalloped focus barrel | MINT- £200.00 | 135mm f/2 Nikkor AIS | EXC++ £549.00 | 28mm f/3.5 Nikkor, pre-AI, ribbed rubber focusing barrel, boxed | MINT- £150.00 |
| 24mm f/2.8 Nikkor AIS, boxed | MINT- £635.00 | 135mm f/2 Nikkor AI | EXC £495.00 | 28mm f/4 PC-Nikkor (Perspective Control), pre-AI, silver knob | EXC+ £275.00 |
| 24mm f/2 Nikkor AIS | MINT- £495.00 | 135mm f/2.8 Nikkor AIS | MINT £400.00 | 35mm f/2.8 PC-Nikkor (Perspective Control), silver knob | MINT- £500.00 |
| 24mm f/2 Nikkor AIS | EXC++ £445.00 | 135mm f/2.8 Nikkor AIS | MINT- £375.00 | 35mm f/2.8 PC-Nikkor (Perspective Control), silver knob | EXC+ £170.00 |
| 24mm f/2 Nikkor AI | MINT- £465.00 | 135mm f/2.8 Nikkor AIS | EXC++ £299.00 | 35mm f/2.8 PC-Nikkor (Perspective Control), first version Nippon Kogaku Japan | MINT- £500.00 |
| 24mm f/2.8 Nikkor AIS, boxed | MINT- £585.00 | 135mm f/2.8 Nikkor AIS | EXC £125.00 | 35mm f/2.8 PC-Nikkor (Perspective Control) pre-AI, scalloped focusing barrel, chrome filter rim | MINT- £160.00 |
| 24mm f/2.8 Nikkor AIS, boxed | MINT- £525.00 | 135mm f/2.8 Nikkor AI | MINT- £275.00 | 35mm f/2 Nikkor-OC Auto, pre-AI, scalloped focusing barrel, black filter rim | MINT- £275.00 |
| 24mm f/2.8 Nikkor AIS | MINT- £465.00 | 135mm f/2.8 Nikkor AI | EXC++ £245.00 | 35mm f/2.8 Nikkor, pre-AI, ribbed rubber focusing barrel EXC++ £145.00 | MINT- £1000.00 |
| 24mm f/2.8 Nikkor AIS | MINT- £399.00 | 135mm f/3.5 Nikkor AI'd | MINT- £79.00 | 35mm f/1.4 Nikkor, pre-AI, scalloped focusing barrel, black | MINT- £275.00 |
| 24mm f/2.8 Nikkor AI | MINT- £260.00 | 180mm f/2.8 Nikkor ED AIS | MINT- £499.00 | 5cm f/2 Nikkor-S Auto 'lick marked' pre-AI, scalloped focusing barrel | EXC £295.00 |
| 24mm f/2.8 Nikkor AIS | EXC+ £245.00 | 180mm f/2.8 Nikkor ED AIS | EXC++ £449.00 | 'R' infrared marked, RARE | EXC £675.00 |
| 28mm f/2 Nikkor AIS, boxed | MINT- £425.00 | 180mm f/2 Nikkor ED AIS | EXC+ £449.00 | 5cm f/2 Nikkor-S Auto pre-AI, scalloped focusing barrel | EXC+ £200.00 |
| 28mm f/2 Nikkor AIS | MINT- £395.00 | 200mm f/4 Micro-Nikkor AIS, boxed | MINT £700.00 | 50mm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel, pyramid shaped coupling prong, chrome filter ring | MINT- £275.00 |
| 28mm f/2 Nikkor AIS | EXC++ £345.00 | 200mm f/4 Micro-Nikkor AI | EXC+ £345.00 | 50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel | EXC £145.00 |
| 28mm f/2.8 Nikkor AIS, boxed | MINT- £575.00 | 200mm f/4 Nikkor AIS | MINT- £225.00 | 55mm f/1.2 Nikkor-S C Auto, scalloped focus barrel, pyramid shaped coupling fork | MINT- £475.00 |
| 28mm f/2.8 Nikkor AIS | EXC++ £285.00 | 200mm f/4 Nikkor AIS | EXC++ £195.00 | 5.8cm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel | EXC £245.00 |
| 28mm f/2.8 Nikkor AIS | EXC+ £265.00 | 200mm f/4 Nikkor AIS | EXC £175.00 | 85mm f/1.8 Nikkor-H Auto, pre-AI, scalloped focusing barrel | MINT- £400.00 |
| 28mm f/2.8 Nikkor AIS, boxed | MINT- £250.00 | 200mm f/4 Nikkor AI | MINT- £175.00 | 85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel | EXC £375.00 |
| 28mm f/2.8 Nikkor AI | EXC+ £225.00 | 200mm f/4 Nikkor-Q, scalloped focusing barrel AI'd | EXC++ £99.00 | 85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel | EXC £275.00 |
| 28mm f/3.5 Nikkor AI | MINT- £185.00 | 200mm f/4 Nikkor AI | VG £85.00 | 85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel | VG £195.00 |
| 28mm f/3.5 Nikkor AI | EXC++ £165.00 | 200mm f/2 Nikkor ED AIS, boxed LAST OF THE NEW STOCK (RRP £5,639.00) | NEW £4995.00 | | |
| 28mm f/3.5 Nikkor AI | EXC+ £145.00 | 300mm f/2.8 Nikkor ED AIS case | EXC £1295.00 | | |
| 28mm f/3.5 Nikkor AI | EXC £99.00 | 300mm f/4.5 Nikkor IF-ED AIS | EXC+ £395.00 | | |
| 28mm f/3.5 Nikkor AIS | EXC++ £195.00 | 300mm f/4.5 Nikkor IF-ED AIS | EXC £370.00 | | |
| 28mm f/3.5 PC-Nikkor (Perspective Control), case | MINT- £495.00 | 300mm f/4.5 Nikkor AIS | EXC £245.00 | | |
| 28mm f/3.5 PC-Nikkor (Perspective Control), case | EXC++ £395.00 | 400mm f/3.5 Nikkor IF-ED AIS | EXC+ £1190.00 | | |
| 35mm f/1.4 Nikkor AIS, boxed | MINT £849.00 | 400mm f/3.5 Nikkor IF-ED AIS | VG £995.00 | | |
| 35mm f/1.4 Nikkor AIS | MINT £799.00 | 500mm f/4P Nikkor IF-ED AIS, hood, trunk case | MINT- £2275.00 | | |
| 35mm f/1.4 Nikkor AIS | MINT- £695.00 | 500mm f/8 Reflex-Nikkor case, HN-27 hood, 5 filters, boxed | MINT- £500.00 | | |
| 35mm f/1.4 Nikkor AIS | EXC+ £599.00 | 500mm f/8 Reflex-Nikkor, HN-27 hood | EXC+ £445.00 | | |
| 35mm f/1.4 Nikkor AIS | MINT- £1000.00 | 500mm f/8 Reflex-Nikkor-C, hood & filters, case, boxed | MINT- £325.00 | | |
| 35mm f/1.4 Nikkor AIS | EXC+ £325.00 | 500mm f/8 Reflex-Nikkor-C, case, hood & L37C filter | EXC+ £245.00 | | |
| 35mm f/1.4 Nikkor AIS | EXC+ £195.00 | 1000mm f/11 Reflex-Nikkor, filters, case & focusing grip | EXC+ £995.00 | | |
| 35mm f/2.8 PC-Nikkor (Perspective Control), black knob version | MINT- £545.00 | 1000mm f/11 Reflex-Nikkor with focusing grip | EXC+ £795.00 | | |
| 35mm f/2.8 PC-Nikkor (Perspective Control), black knob version | MINT- £499.00 | | | | |
| 35mm f/2.8 PC-Nikkor (Perspective Control), late silver knob version, Circa 1980 | EXC+ £175.00 | | | | |
| 45mm f/2.8P Nikkor, black (RARE), filter, hood, boxed | MINT £600.00 | | | | |
| 45mm f/2.8P Nikkor, chrome, filter, hood, boxed | MINT £279.00 | | | | |
| 50mm f/1.2 Nikkor AIS | MINT- £545.00 | | | | |
| 50mm f/1.4 Nikkor AI'd | MINT- £445.00 | | | | |
| 50mm f/2 Nikkor AIS | MINT- £475.00 | | | | |
| 50mm f/1.4 Nikkor AIS, boxed | MINT- £275.00 | | | | |
| 50mm f/1.4 Nikkor AIS, boxed | MINT- £235.00 | | | | |
| 50mm f/1.4 Nikkor AIS, boxed | MINT- £199.00 | | | | |
| 50mm f/1.4 Nikkor pre-AI, late rubber grip focusing barrel | EXC+ £99.00 | | | | |
| 50mm f/1.8 Nikon AIS 'A' compact version | MINT £165.00 | | | | |
| 50mm f/1.8 Nikon AIS 'A' compact version | MINT- £135.00 | | | | |
| 50mm f/1.8 Nikon AIS 1st version | MINT- £145.00 | | | | |
| 50mm f/1.8 Nikon AI | MINT £115.00 | | | | |
| 55mm f/1.2 Nikkor AI'd | EXC+ £295.00 | | | | |
| 55mm f/2.8 Micro-Nikkor AIS, boxed | MINT- £475.00 | | | | |
| 55mm f/2.8 Micro-Nikkor AIS | MINT £399.00 | | | | |
| 55mm f/2.8 Micro-Nikkor AIS, boxed | EXC+ £320.00 | | | | |
| 55mm f/2.8 Micro-Nikkor AIS | EXC+ £299.00 | | | | |
| 55mm f/2.8 Micro-Nikkor AIS | EXC+ £199.00 | | | | |
| 55mm f/3.5 Micro-Nikkor AIS | EXC+ £299.00 | | | | |
| 58mm f/1.2 Noct-Nikkor (Nocturnal) AIS | MINT £3000.00 | | | | |
| 58mm f/1.2 Noct-Nikkor (Nocturnal) AIS | MINT- £2900.00 | | | | |
| 85mm f/2 Nikkor AIS | MINT £450.00 | | | | |
| 85mm f/2 Nikkor AIS | MINT- £370.00 | | | | |
| 85mm f/2 Nikkor AIS | MINT- £345.00 | | | | |
| 85mm f/2 Nikkor AI | EXC+ £245.00 | | | | |
| 85mm f/1.4 Nikkor AIS | MINT- £745.00 | | | | |
| 85mm f/1.4 Nikkor AIS | EXC+ £675.00 | | | | |
| 85mm f/2.8D PC-E Micro-Nikkor, hood, boxed | MINT £1175.00 | | | | |
| 105mm f/1.8 Nikkor AIS | MINT- £695.00 | | | | |
| 105mm f/1.8 Nikkor AIS | EXC+ £675.00 | | | | |
| 105mm f/1.8 Nikkor AIS, boxed | EXC+ £599.00 | | | | |
| 105mm f/2.5 Nikkor AI, boxed | MINT- £295.00 | | | | |
| 105mm f/2.5 Nikkor AIS | MINT £450.00 | | | | |
| 105mm f/2.5 Nikkor AIS, boxed | MINT- £385.00 | | | | |
| 105mm f/2.5 Nikkor AIS | MINT- £375.00 | | | | |
| 105mm f/2.8 Micro-Nikkor AIS, boxed | MINT- £500.00 | | | | |
| 105mm f/2.8 Micro-Nikkor AIS | MINT- £475.00 | | | | |
| 105mm f/2.8 Micro-Nikkor AIS, boxed | MINT- £399.00 | | | | |
| 120mm f/4 Medical-Nikkor IF AIS c/w LD-2 DC power unit, LA-2 AC power unit 110v (needs transformer for Europe) SC-21 power cord, SC-20 syncro cord, SC-22 hot shoe cord | MINT- £1700.00 | | | | |
| TELECONVERTERS | | | | | |
| TC-200 2X Teleconverter AI | MINT- £95.00 | | | | |
| TC-200 2x Teleconverter AI | EXC++ £85.00 | | | | |
| TC-200 2x Teleconverter AI | EXC £75.00 | | | | |
| TC-201 2x Teleconverter AIS | MINT £125.00 | | | | |
| TC-201 2x Teleconverter AIS | MINT- £95.00 | | | | |
| MANUAL FOCUS ZOOM-NIKKOR LENSES | | | | | |
| 25-50mm f/4 Zoom-Nikkor AIS | EXC++ £225.00 | | | | |
| 25-50mm f/4 Zoom-Nikkor AI (72mm filter thread) | EXC+ £175.00 | | | | |
| 28-50mm f/3.5 Zoom-Nikkor AIS, lens hood | MINT- £295.00 | | | | |
| 28-85mm f/3.5-4.5 Zoom-Nikkor AIS | EXC+ £245.00 | | | | |
| 35-70mm f/3.5-4.5 Zoom-Nikkor AIS (52mm filter thread) | EXC+ £125.00 | | | | |
| 35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread) | EXC+ £295.00 | | | | |
| 35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread) | EXC+ £245.00 | | | | |
| 35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread) | MINT- £350.00 | | | | |
| 35-105mm f/3.5-4.5 Zoom-Nikkor AIS | MINT- £300.00 | | | | |
| 35-105mm f/3.5-4.5 Zoom-Nikkor AIS | MINT- £149.00 | | | | |
| 35-105mm f/3.5-4.5 Zoom-Nikkor AIS | EXC++ £95.00 | | | | |
| 35-135mm f/3.5-4.5 Zoom-Nikkor AIS | EXC £99.00 | | | | |
| 35-200mm f/3.5-4.5 Zoom-Nikkor AIS | MINT- £175.00 | | | | |
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GET THE LOOK

Enhancing a portrait

It's not always possible to create the perfect conditions when shooting portraits, but it is possible to enhance your images using the digital darkroom. **Chris Gatcum** explains how

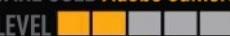
NOTHING beats being fully prepared for a portrait session, but there will be occasions when you'll get thrown a curve ball and have to make the most of what you've got. This is precisely what happened with this shot.

I'd dropped round to a friend's flat one October evening and while I was there I was asked if I'd mind taking a few shots of her daughter to give to a relative for their birthday. This wouldn't normally have been too much of a problem, but as the birthday was the following day – and she wanted prints – it had to be done there and then. To compound the challenge, it was getting close

to 7pm, raining outdoors (so no location shooting) and they live in a basement flat, so there really wasn't much light. Indeed, the only thing I seemed to have in my favour was the 50mm f/1.8 prime Zuiko I had on my Olympus E-510 – at least I had a fast lens.

Scouring the small flat, I threw a couple of large cushions on the floor in front of a plain-coloured wall and covered them with a white sheet to give the six-year-old subject somewhere half-comfortable to lie. I removed the shade of a bedside lamp to provide a very primitive 'bulb on a stick', which was positioned about 2ft (60cm)

SOFTWARE USED **Adobe Camera Raw/Photoshop**

SKILL LEVEL 

TIME TO COMPLETE  30 minutes

SYSTEM REQUIREMENTS Windows or Mac

in front and to the left of the subject, while a mirror was held on the opposite side to bounce back the weak light emanating from the 60-watt bulb. As I'd already decided the prints would be in black & white, I set the white balance to auto, selecting ISO 400 to contain the E-510's high noise levels. With an aperture of f/1.8 this gave me a paltry shutter speed of 1/15sec, which I hoped I could handhold with the camera's image stabilisation to get a sharp(ish) result. Some 20 minutes, and almost 60 raw frames later, and it was time to see what I had, and what could be done...

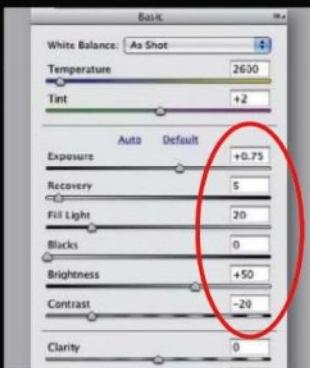
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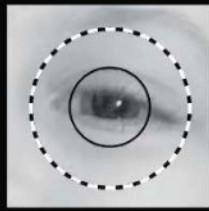
1 Having selected a raw file with potential, I opened it in Adobe Camera Raw (ACR), where I planned to do as much of the post-processing as possible to get me to a finished image. I felt this shot would work well square, so my first stop was the Crop tool in the top toolbar. As with Photoshop, it's simply a case of clicking and dragging to select the crop area, using the handles at the corners and sides to refine your selection. Holding down the Shift key as you do this will restrict the crop to a square. You can also rotate the crop by moving the mouse beyond the crop area and clicking and dragging to rotate the crop box. When you're happy with the crop, press the Enter key to change the preview so it shows the cropped image.



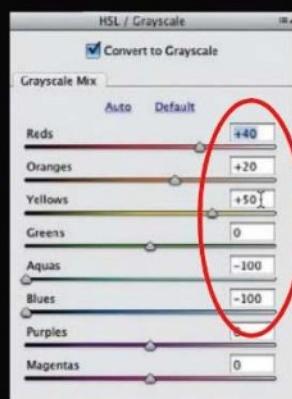
3 With the colour removed, it's time to work on optimising the image using the basic controls. These are the core brightness and contrast controls, as well as white balance options if your image is in colour. With this shot I've deliberately gone for a light and soft look, increasing the Exposure and Fill levels and reducing the Recovery setting to lighten the image. I then reduced the Blacks, Contrast and Clarity sliders to soften the contrast. Brightness was left at its default setting of +50, which worked well for this image. Using just the single Basic control panel has altered the image dramatically.



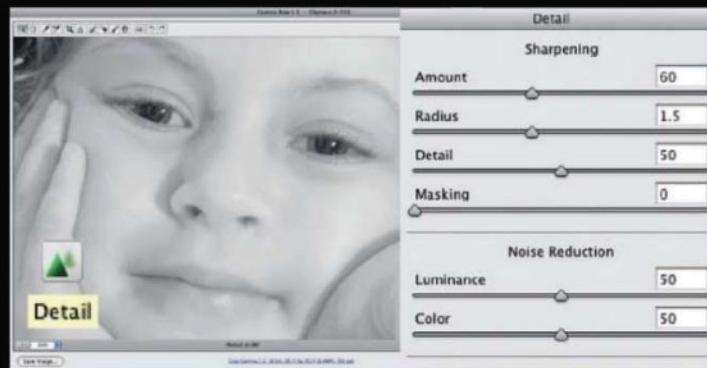
5 Although noise reduction and sharpening counter each other, ACR's Adjustment Brush (found on the toolbar at the top of the window) allows you to make selective changes to the image, using a wide range of parameters. The one I'm most interested in for this image is Sharpness, as getting the eyes as sharp as possible is paramount. Having set the Sharpness to +25 and selected a soft-edged brush, I simply 'painted in' the sharpening.



2 As I wanted a black & white end result, the next step is to convert the image to monochrome. Clicking on the HSL/Grayscale icon to the right of the ACR window provides a Convert to Grayscale option. Now adjust the various colour sliders to optimise the mono conversion, using the preview as a guide. Here, Red, Orange and Yellow have been increased to lighten the skin tones and hair, while Aqua and Blue have been reduced to darken one of the hair accessories. Green, Purple and Magenta have been left at 0 because they have little effect on this image.



4 When you're happy with the overall appearance of the image, the next step is to sharpen it. I know I'm not going to be able to make it pin-sharp (shooting at f/1.8 with a 1/15sec shutter speed denied me that), but I can at least improve it. The Detail panel includes sharpening and noise-reduction tools, but these will work against each other – sharpening will exaggerate noise, while noise reduction will reduce sharpness – so it's a case of finding the best compromise. To do this, use the tools in tandem, adjusting first the sharpening and then the noise reduction (or vice versa), and slowly fine-tuning the balance between the two.



6 I opened the image into Photoshop (by clicking Open Object) for a final check. Viewing it full-screen, I decided that the lower left corner could benefit from being lightened (using the Dodge tool), while the Burn tool was used to create a very subtle vignette. Finally, I converted the image back to RGB (Image>Mode>RGB Color) and applied a quick red/yellow tone using Variations (Image>Adjustments>Variations) to add a bit of warmth.



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FOURTHIRDS



High and mighty

High-key portraits are bright, luminous and, best of all, easy to set up. **John Freeman** explains how to create perfect high-key portraits with the minimum equipment

WHEN shooting portraits, I often decide I want to create a soft, romantic look. This is particularly the case when my subject is fair-skinned and blonde. The way to achieve this effect is to drench the subject in lots of diffused light to create what are known as high-key images.

High-key pictures are ones in which the tonal range of the picture is primarily at the light end of the scale (see greyscale chart, right). There is an even, light tone across the image and little or no shadow. High-key pictures are not to be confused with high-contrast pictures, which have extremes of tones and very little in the midtone range.

A photograph is usually judged not only on the subject and composition, but also on its tonal range throughout the scale. In black &

white photography this includes rich blacks, clean whites and a range of grey tones in-between. However, this doesn't always produce eye-catching, striking images and from time to time it pays to bend the rules.

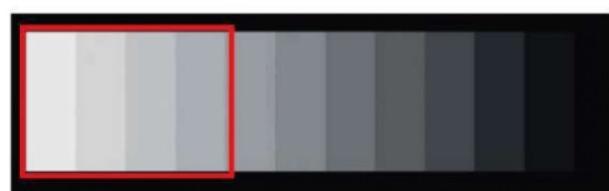
Softness and delicacy are the essence of a high-key picture and usually a soft light is nearly always necessary to achieve it. However, as we will discover, other light sources can work well, too.

EQUIPMENT

The easiest way to obtain a soft light is to use a softbox, which fits onto the flash head. As its name implies, it is a large pyramid-like box, black on the outside and lined on the inside with reflective material, usually white or silver. The white-lined version gives a

softer light than the silver-lined softbox, so it is better suited to high-key photography. Inside the softbox there may be a baffle (a cloth panel between the light source and the outer diffusing material) that the light passes through. The more the light is filtered through the diffusing material, the softer the light will be. Once you have positioned your light, you may decide to add more material between the light and the subject to increase the amount of diffusion. This material could be muslin or tracing paper, as both are effective in diffusing the light and inexpensive.

Other flash attachments are the beauty dish or satellite dish. They come in a variety of different sizes



In high-key lighting, tones are predominantly from the lighter end of the scale

Portraits High-key

 and both are made of metal with white reflective surfaces. Suspended over the flash tube is a small metal disc much the same size as a shaving mirror. When the flash fires, it hits this disc and is then reflected back into the dish, which then bounces back onto your subject. This creates a very soft light and can be further softened by placing diffusers over the front of the dish. However, if you are on a tight budget, a simple but effective way of creating a high-key light is to attach a standard metal reflector onto your flash head. Point this light, or lights, away from your subject so it is reflected onto polyboards or other suitable white reflective surfaces. Again, you could then place a diffuser between the light and the subject to soften it even more.

As well as lighting your subject you will also need to consider the background, which ideally should be pure white. This could be a white wall in your home or a white sheet, although you will have to stretch this to ensure folds and creases don't appear. In most studios the background will be a white roll of paper supported by stands that can be extended down and along the floor should you want to take a full-length picture. Lit properly, your subject will appear to 'float' in space with no visible line between the floor and wall. Besides using flash to light your subject, you will also need a couple more lights angled at 45° to light the background.

CHILDREN AS SUBJECTS

Young children and babies are particularly suited to high-key lighting. I like to emphasise the eyes so they are the feature that draws you into the picture. Almost without exception, babies have beautiful long eyelashes and bright sparkling eyes, so I concentrate on these features. To create the portrait above, I extended a roll of white Colorama background paper down the wall and along the floor. I then placed two lights, one on each side, to light the background so that it would be pure white.



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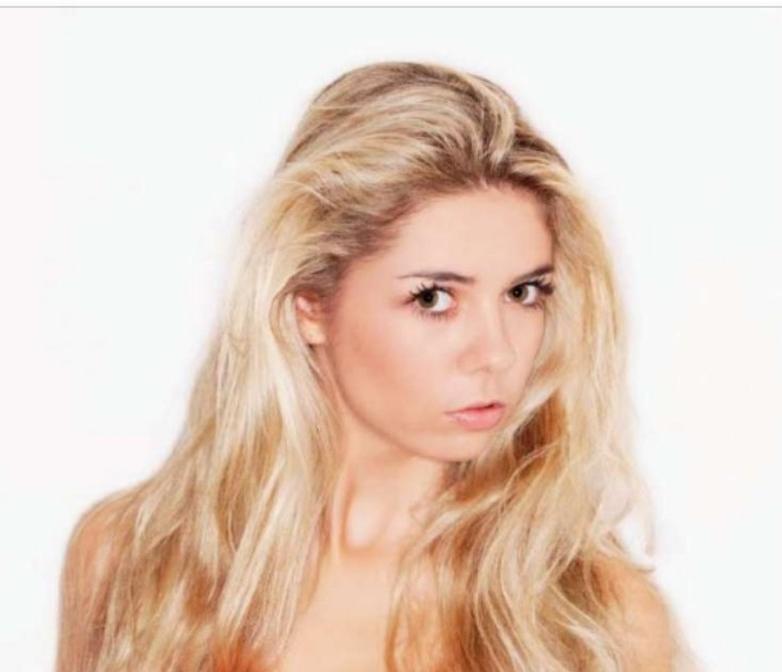
I mounted another flash fitted with a softbox onto a boom arm, which meant I could position the light overhead and angled down onto the baby at approximately 45°, which enabled me to move freely without having a lighting stand in the way. This is a real asset when photographing young children as they will move around – whether you want them to or not – and could easily knock over a light if it's on a regular stand. The other advantage is that the light will remain virtually constant, making exposure easier.

Children and babies make great high-key subjects

I chose a low viewpoint by lying on my stomach. I always find it is essential to get down to a child's level otherwise all your shots will be looking down on their head. Usually this type of lighting will give you the benefit of using a small aperture of perhaps f/11 or f/16, which will give increased depth of field, making the area of sharp focus easier to manage, especially when your subject is moving.

USING RING FLASH

Although ring flash is normally associated with quite harsh lighting, when used carefully it can be an effective high-key light source. The advantage is that it creates a completely shadowless light. Only if your subject is right up close to the background (in which case you will get a shadow all the way round) will any shadow be visible. Even with ring flash it is possible to diffuse the light. Some ring-flash manufacturers supply Perspex diffusers that clip over the front of the flash. However, you can easily make your own diffuser by cutting tracing paper to fit over the front of the flash. You can add layers of tracing paper to get the desired effect, but remember that the more you use the greater the effect on the power of the flash will be – each layer used will decrease the amount of light emitted. This means you will have to open up the aperture, which will decrease the depth of field and so reduce the area of sharp focus.



Ring flash can be a useful light source in high-key lighting if handled correctly

Other problems with ring flash are that it invariably causes redeye in your subject, but this can be removed in even the most basic image system such as Apple iPhoto. Obviously, this is not a concern if you are

CREATING THE PORTRAIT

1 Without any lights, the background looks grey and flat



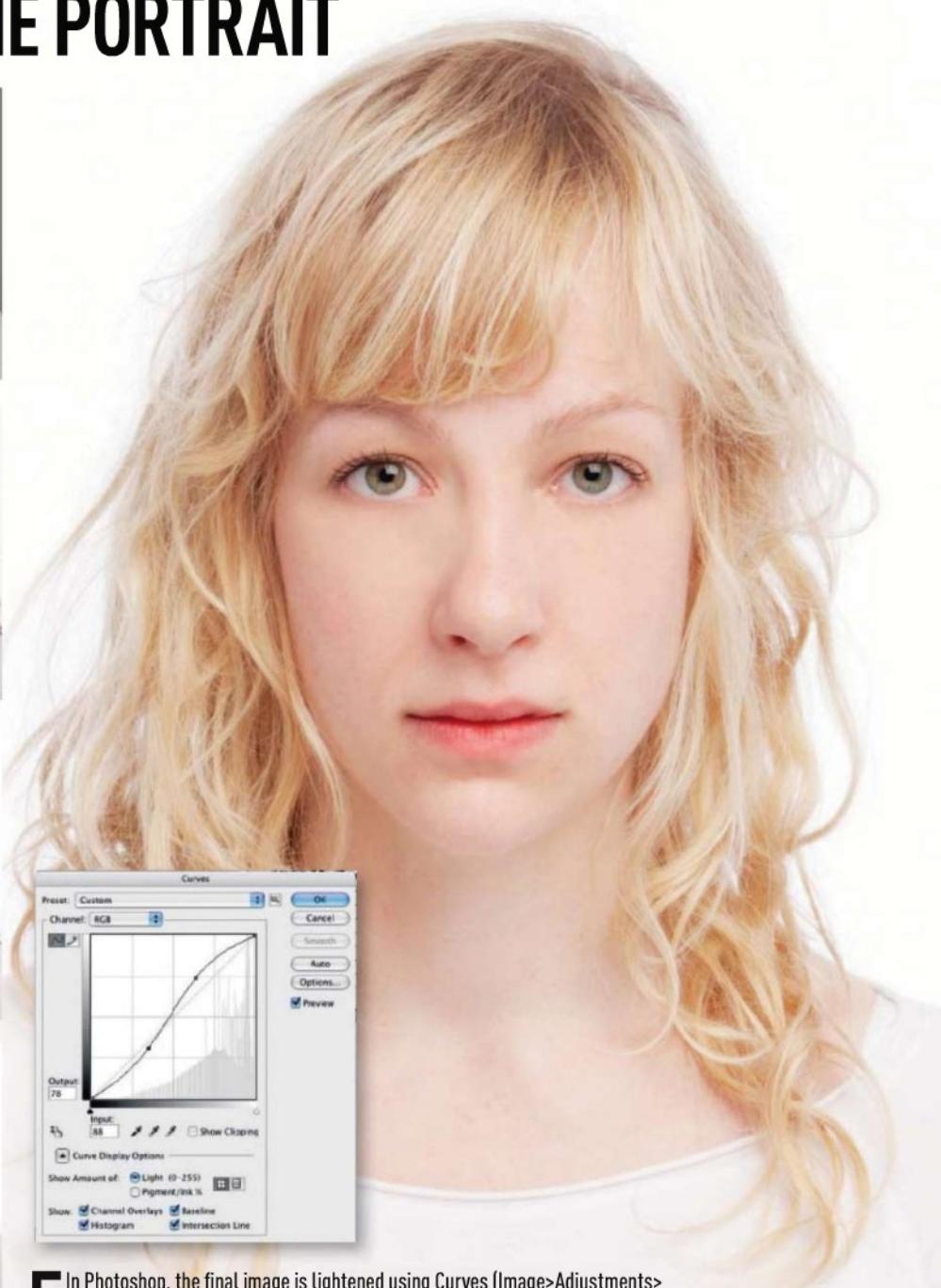
2 The background, now lit with two lights angled at 45°, is light and bright, but there are still shadows on the subject's face



3 A softbox positioned on a stand reduces these dark areas, but there are still some shadows that need to be eliminated



4 With the subject holding a reflector, light is reflected back onto the subject and fills in the remaining shadows



5 In Photoshop, the final image is lightened using Curves (Image>Adjustments>Curves). There is sufficient contrast in the eyes, but the final result gives a purity to the skin and the overall effect is an attractive high-key portrait

shooting in black & white. As you will be shooting quite close up to your subject, the ring flash can create hotspots on your subject, most notably on their skin and in particular their forehead. This is even more likely if your subject has greasy skin, so be aware of this to avoid unflattering portraits.

CREATING A WINTRY FEEL

In the portrait on page 23, I wanted to create a feeling of winter snow and cold. I deliberately kept the make-up pale to enhance the high-key effect and posed the model's hands as if she is drawing in the

'The most versatile way of creating a high-key portrait is to use a softbox'

coat to protect her from the elements; this also adds symmetry to the final shot. The most versatile way of creating a high-key portrait is to use a softbox. For this shot I used a boom arm so I could direct the light at the subject and slightly above her so it did not obscure my viewpoint. I placed two polyboards on either side and another smaller polyboard under her arms to bounce light back and soften the shadows. This combination has created an extremely soft light. To complete the setup I lit the white background with a flash on either side. I controlled how powerful these lights were

as I did not want to create flare, which would have made the white jacket she is wearing completely disappear.

ALTERNATIVE PORTRAITS

Overlighting the background so that the light bounces off it towards the camera and causes flare can, in some instances, create a beautiful soft light. Try deliberately overlighting the background and see what effect this has on your subject. **AP**

To see more of John's images, visit www.johnfreeman-photographer.com

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Purple rain

1 'I wanted to create a simple image with bright colours, so I used front lighting to emphasise the purple,' says Jack Fujifilm FinePix S200EXR, 250mm macro, 1/180sec at f/8, ISO 100, tripod

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Reader Spotlight

2



3



Jack Hood Buckinghamshire

Jack, 17, started taking pictures of family and friends with a compact camera, experimenting with different techniques. Realising he needed a more advanced camera, he bought a Fujifilm FinePix S200EXR and was unable to put it down. Jack's favourite subject is macro. 'I love how you can see details in photos that you don't see with the naked eye,' he says, 'and how something so simple can look so dramatic.' Jack wants to try more portrait and landscape photography. To see more of Jack's images visit www.flickr.com/photos/hoodj1234.

Shiny droplets

2 Jack saw these droplets hanging from a vine in his garden. He had to time his shot carefully as the vine kept moving in the wind
Fujifilm FinePix S200EXR, 250mm macro, 1/60sec at f/8, ISO 100, tripod

Droplets on leaf

3 Focusing on the centre droplet, Jack frames his shot to emphasise the curve of the leaf
Fujifilm FinePix S200EXR, 250mm macro, 1/38sec at f/8, ISO 100, tripod

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Glentrool, Galloway

1 The rolling mist, purple sky and scattered clouds combine to create an atmospheric shot of Loch Trool at dawn
Nikon D80, 18-70mm, 0.8secs at f/14, ISO 200, ND grad, tripod

Sunrise at Knapps Loch

2 The fence on the left-hand side of the frame leads the eye to the three boats on the loch
Nikon D300, 18-70mm, 1/15sec at f/11, ISO 200, ND filter, tripod



3

EDITOR'S
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Robert Strachan Ayrshire

After having a family, Robert's passion for photography took a slight backseat. Four years ago, though, he decided to pick up a camera again. His favourite subject is landscapes and he tries to 'capture things that people might miss, such as early morning mist across a still loch'. Robert intends to continue to photograph landscapes and find new locations. 'I want to photograph locations that haven't been photographed many times before, and bring a freshness to my images' he says.

Cuillin mountains

3 Robert took this image at the top of Sgurr Na Stri on the Isle of Skye

Nikon D300, 11-16mm, 1/125sec at f/8, ISO 200, ND grad, tripod

Loch Eilt

4 'I took this during a trip to Arisaig in the Scottish Highlands,' says Robert

Nikon D300, 18-70mm, 1/200sec at f/9, ND grad, ISO 200

Landscape views from a height are always difficult to pull off because while they look impressive to the eye at the time, they rarely translate into a decent picture. It is the scale that is usually lost, but here, with the careful inclusion of enough foreground, Robert has created a photo with a three-dimensional quality and a real sense of being there.

4



1

**Bird of prey**

1 In this photograph, taken at the Welsh Hawking Centre in South Wales, the bird occupies a third of the frame, which creates a strong composition

Canon EOS 7D, 400mm, 1/500sec at f/5.6, ISO 640

Andrew Bartlett

Mid-Glamorgan

Andrew, 29, has enjoyed taking pictures from a young age, but his photography really took off when he started reading photography magazines five years ago. His favourite subjects are wildlife, macro flowers and portraits, although Andrew says he photographs anything. 'I like to explore my creativity and be my own boss', he says. Andrew plans to carry on improving his technique and hopes to turn professional. To see more images by Andrew, visit www.andrewbartletphotography.co.uk.

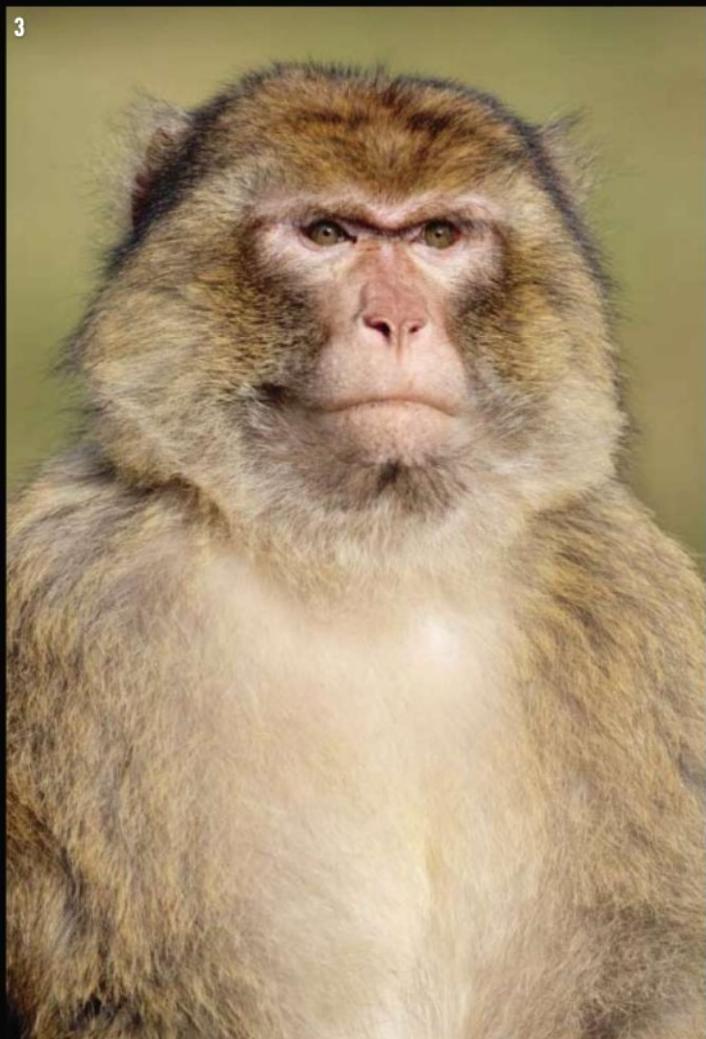
2

**Lemur**

2 Andrew's image shows great skill in timing, as he captures the lemur just as it pauses while playing

Canon EOS 40D, 400mm, 1/250sec at f/5.6, ISO 800

3

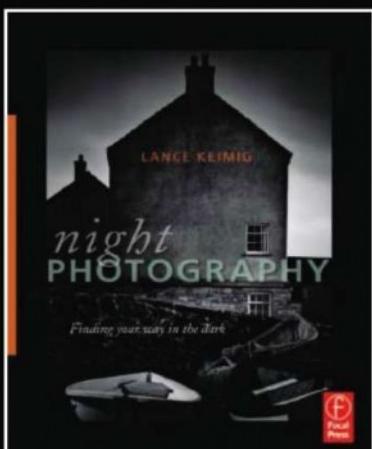
**Monkey**

3 In this image taken at Trentham Monkey Forest in Staffordshire, the monkey looks deep in thought

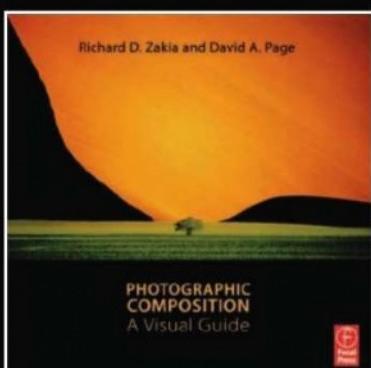
Canon EOS 40D, 400mm, 1/1000 sec at f/5.6, ISO 400, tripod, cable release

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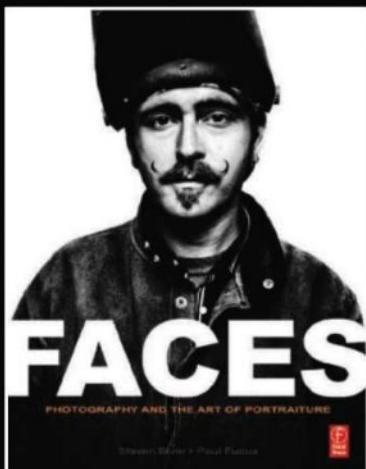
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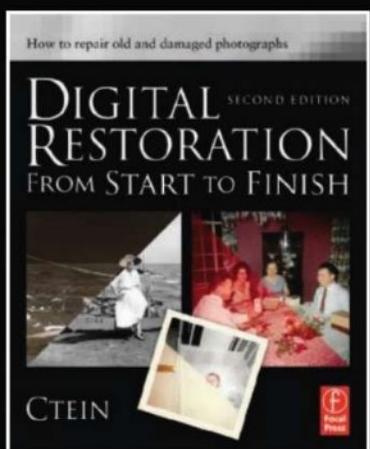
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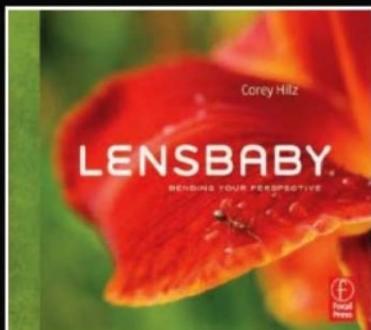
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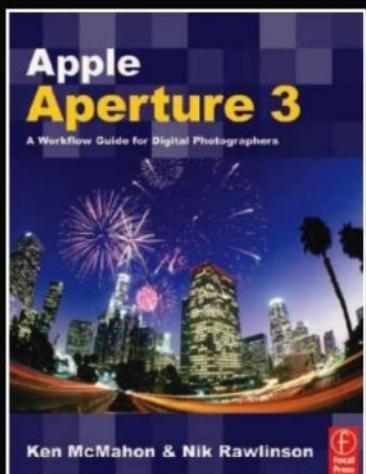
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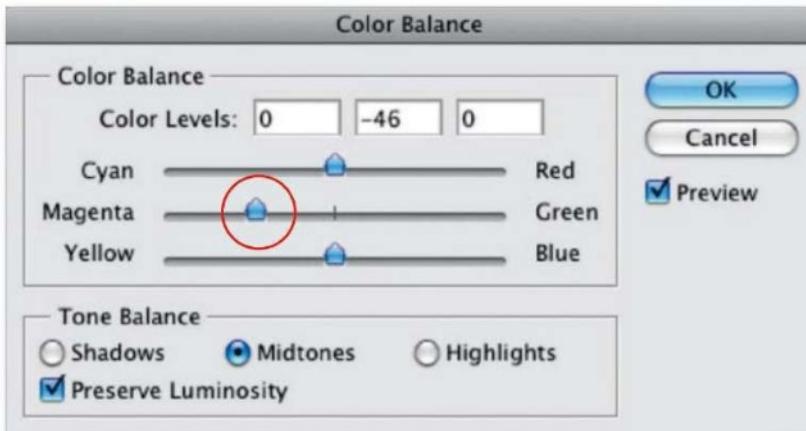
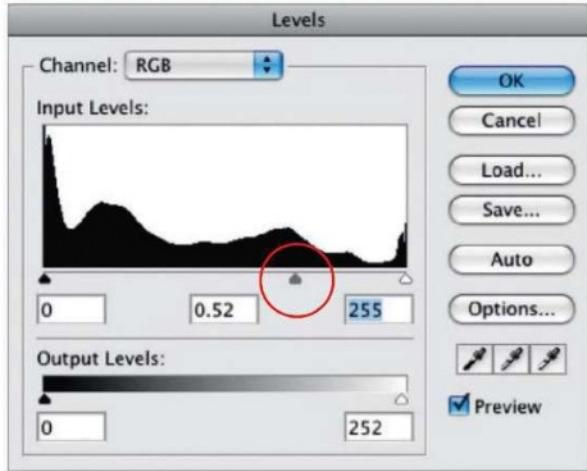
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AP appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



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Butterfly Gabriel Florea

Nikon D3000, 70-300mm, 1/320sec at f/5.6, ISO 200

WHILE photographing butterflies is straightforward enough, doing it well and making an effective picture is very difficult. As with all macro work, control of depth of field is crucial, and as butterflies have long wings, relatively long bodies and long antennae, getting the coverage of the depth of field wrong is bound to leave all sorts of important features out of focus. A neat solution is to keep as many principal features in the same focus plane, so depth of field need not be quite so extensive. And that is just what Gabriel has done here.

It was lucky that the butterfly rested its wings in the flat position, and with the direct overhead angle they could be kept sharp across their expanse. We get a wonderful impression of the shape of those wings, too, as Gabriel has chosen an excellent background with a hint of detail without being distracting. It isn't quite so easy to appreciate the colours of the insect's wings as the picture is a little too light, so I've made a correction via the Levels window to darken the midtone areas while leaving the shadows and highlights alone. There is also a lot of green in the midtones that is leaving the image cooler than is desirable, so using the Color Balance window I've reduced green to add magenta to those middle tonal values. The effect is to create an image with more impact without me really changing very much at all. These small changes make a big difference. It's a great shot, Gabriel.

JESSOPS
Advice for life


**PICTURE
OF THE
WEEK**
Snail
**Keith
Aggett**

 Nikon D300,
 90mm,
 1/320sec at
 f/5.6, ISO 200

WILDLIFE pictures risk being boring photographically as too many photographers, professional as well as amateur, believe that an interesting subject is all that is needed to make a good picture. Snails are not the most exciting beasts to aim one's camera at, but here Karl proves that it is photographic and visual skills that make a great image, not a tiger, an elephant or a jumping wolf. Keith

has concentrated on tones and textures to make his image, as well as shapes and focus. Careful control of depth of field has rendered the subject sharp, but turned the background into a haze of attractive greys. The darkened edges and corners help us to concentrate on the middle of the picture, while the positioning of the subject against the lighter areas in the distance help the snail to stand

out. It's a good picture that shows sensitivity and creativity. The only change I've made is to reduce the strength of the highlights that have allowed an area of the shell to burn out. Pulling the output slider, in Levels, from 255 to 252 is enough to fix that and to stop the white of the paper from showing through. You've got the picture of the week prize, Keith – well done.

Sunglasses Karl Pursall

Fujifilm FinePix S20000HD, 14mm, 1/340sec at f/4.4, ISO 100

I REMEMBER very clearly the occasion when, as a teenager, I was told by an external examiner that I was printing with too much contrast. At the time I was certain the man was an idiot, but gradually I came to realise that he was right. For the impact and the drama, I had been leaning too much on heavy blacks and too-bright lighter tones, and in doing so I was obscuring piles of detail

in my pictures. Karl seems to have the same issue, and while risking a similar reaction to the one I delivered myself, I'm going to tell him to lighten up on the shadows a bit. I ran his image through the Shadows and Highlights tool in Photoshop that attempts to recover detail in the very dark and very light greys to reduce the overall contrast of the scene. The result is a much more moderate

image that is easier on the eye and which actually shows far more of the subject.

Beyond that I'm not entirely sure what the picture is about. The shapes are interesting and attractive, but the reflection of the photographer in the lens seems out of sync with the stones and the glasses. It is almost a lifestyle/advertising picture, but without a strong enough message it misses the mark.



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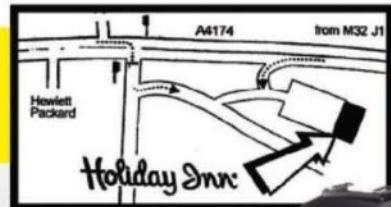
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PROFESSIONAL STANDARDS : EXCEPTIONAL VALUE

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Hama Daytour 180 bag £97.92

For more information visit www.hama.co.uk

THE HAMA Daytour 180 is a sturdy backpack that enables quick access to your camera equipment via the top or the rear. The top provides easy access to the camera body, especially if the bag is worn on the front of your body. The main access is via the padded and comfortable rear, which opens the whole of the main compartment that can hold a camera body with a 70-200mm lens plus five or six additional lenses and flashgun.

The camera is held in place by red stabiliser dividers, while using a smaller lens with the camera provides the space for another couple of lenses. The tripod-holder base is accessed via a zip at the bottom of the main compartment so it can be tucked back in when not in use. Likewise, the rain cover is tucked away at the bottom of the bag.

This is a good backpack, but it is not quite as easy to use as other models. I like the dedicated pockets for empty and full batteries and memory cards, as found on other Hama bags, and there is a dedicated filter pocket. Unlike similar bags that have a second compartment for accessories, the Daytour 180 has two large elastic compartments on the side and one of these has a water-bottle holder. Although these are novel, I would prefer a second compartment for accessories instead.

Tim Coleman

Amateur Photographer
A sturdy and protective bag with handy dedicated accessory pockets
★★★★★



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Samsung W-series Premium digital photo frame £139.99

For more information visit www.samsung.com/uk

SAMSUNG'S 8in W-series Premium digital photo frame uses LED technology to display bright, crisp images with an 800x600-pixel resolution in a 4:3 aspect. The frame's auto rotation adjusts for landscape and portrait format. The frame looks slick, with a glossy surface and black border (also available in white). When pressed, touch-sensitive 'star light' buttons light up in the border to control the menu and slideshows, and then disappear when not in use. A remote control is included, which I found a little quicker to use. There is a choice between free-standing and wall-mount options, although because the unit is mains-operated the power cable can make it look a little untidy when mounted to a wall. I would like to see a mains and battery-operated version.

JPEG and BMP photo files, videos and music can be uploaded to the 1GB of internal memory, while a USB flash drive and SDHC memory card can be connected via the ports. Built-in speakers provide audio output. A 10in screen size is also available. **Tim Coleman**

Amateur Photographer
A slick and versatile digital photo display
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax 645

Pentax's 645D digital medium-format camera has a huge 40-million-pixel sensor.

AP 4 December

Samsung NX100

Samsung's second micro-system camera comes with the new i-Function lens. We put it to the test

AP 11 December

Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 16.05-million-pixel sensor.

AP 18 December

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP 8 January 2011

Pentax K-5

Pentax's flagship DSLR has a new 16.3-million-pixel sensor and an extended ISO up to 51,200.

AP 15 January 2011

SPI | SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Joanne Van Praag

ENROLLED ON:

Foundation in
Digital Photography

AGE: 48
OCCUPATION:
Housewife


all-dancing DSLR when, frankly, I did not have a clue how to use one. So I opted for a bridge camera, which I bought last year. As soon as I looked through the viewfinder I saw the world through different eyes and fell in love with photography.

Why did you decide to enrol on the course and how have you found it so far?

Having no idea about exposure, aperture, composition, and so on, I decided that I needed to learn the basics and, after a lot of research, I knew the School of Photographic Imaging was for me. I was initially quite apprehensive about my work being assessed, but now I have completed my first module I can honestly say I thoroughly enjoyed it. I am looking forward to completing my beginner's course and maybe taking it further with the diploma.

What are you hoping to achieve with your photography?

My ambition is just to take the best photographs I can, and although I set out originally to concentrate on action photography I am just as enthusiastic about every aspect from landscapes to portraits, action to macro. I am saving up for my first 'proper' camera with a decent tele lens and one day hope to take some amazing pictures, like my dad.

Student introduction

What is your first memory of photography?

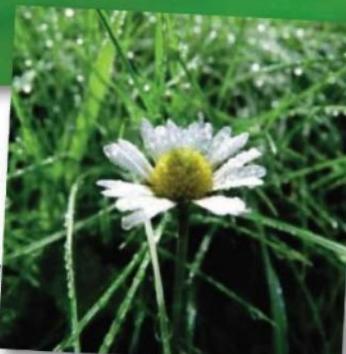
My first memory of anything to do with photography was when I was a little girl. My sisters and I would tiptoe past our middle room, which doubled as laundry storage and my dad's darkroom. Hours would go by and then he would emerge, a chemical haze swirling around him, squinting as his eyes adjusted to the light with his latest masterpiece. I always thought his photos were amazing – I cannot imagine what he would have done with Adobe Photoshop!

Why do you enjoy photography?

Like most people, I have taken hundreds of photographs with basic point-and-shoot cameras, of holidays and the children growing up, but it wasn't until my daughter was selected to play lacrosse for Wales that I wanted to take better photos, especially action shots. I did not want to spend a lot of money on an all-singing,



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



JOANNE VAN PRAAG

Summing up

WE SAY: Not a bad start to your course, Joanne. Your images show good potential, and illustrate that you are thinking outside the norm when it comes to looking for subjects. Your self-assessment was OK, but you can try to expand your comments to include more critique of your own images. In an ideal world you want to be predicting what we will say, but remember to get a good balance of positive and negative comments. Considering your limitations with your compact camera, I think you have taken some great shots – and maybe there is even a photographic career awaiting you!


At the heart of the image

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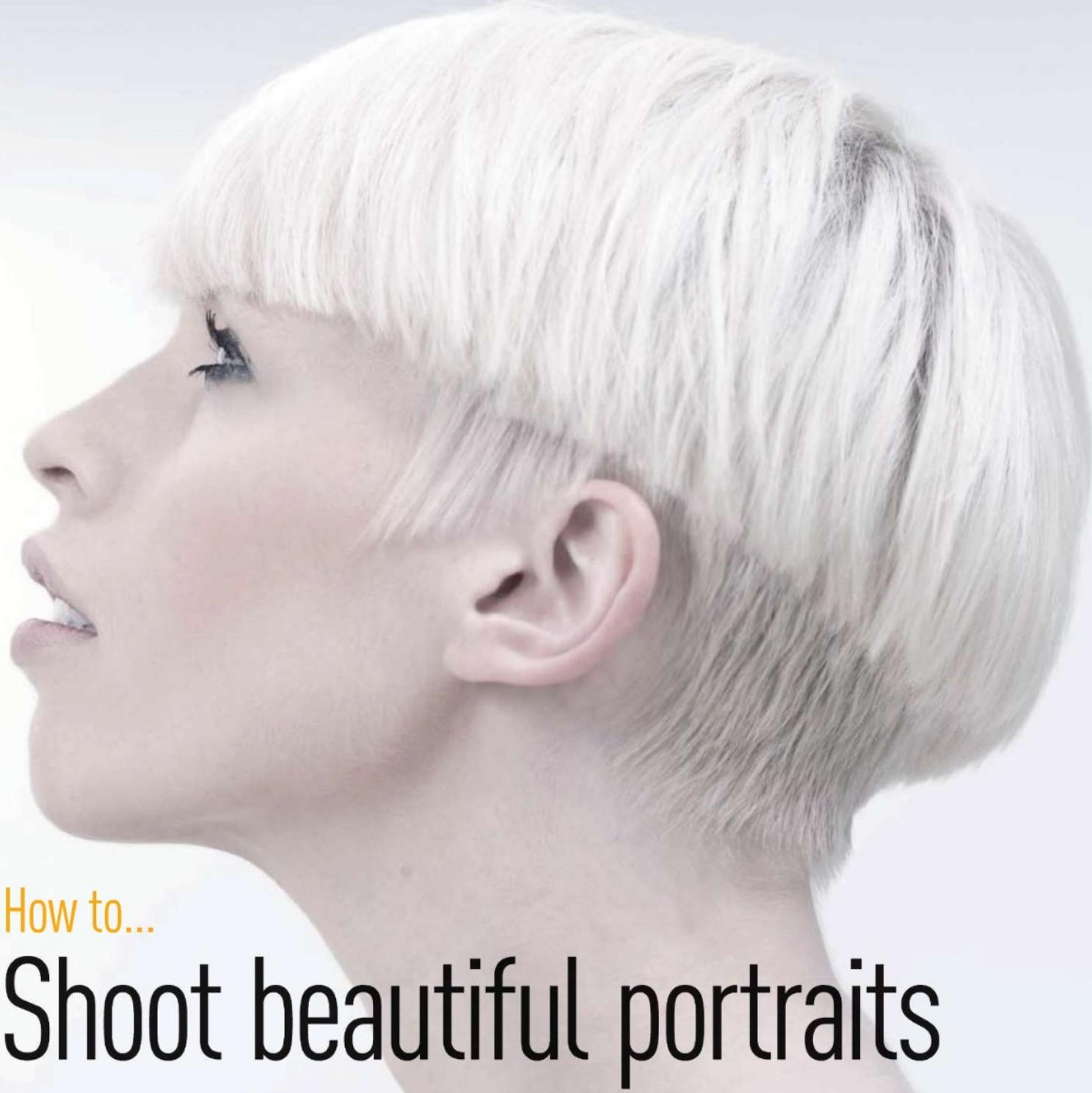
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How to...

Shoot beautiful portraits

Simplicity is often the key to success in portrait photography, as **Ian Farrell** shows with nothing other than window light, a reflector and a digital camera

GOOD portraits don't have to be over-complicated. Stylised fashion, bursting at the seams with fantasy narrative and exotic wardrobe, is all very impressive, but all that detail competes with the subject. There is a beauty to simplicity, keeping things uncomplicated and letting your subject be the focus of all the attention.

The other good thing about adhering to a simple style is that the pictures are far more achievable. Notice I didn't say easy – simplicity and easy are not the same thing, and achieving this look requires some practice, skill and talent. But you don't need a studio full

of flash lighting and expensive accessories to shoot beautiful portraits. A window, a reflector and a cloud-bright day will do just fine.

When it comes to picking a location for a daylight portrait, a north-facing window is perfect. What we don't want is direct sunshine bursting into the room. It's far too high-contrast for this type of work and best avoided. If you can't manage a north-facing window then be aware that the times you can shoot may be dictated by the location of the sun and the availability of cloud.

As for the location for your home portrait studio, you'd be surprised at what 30 minutes

Always try a profile shot as well as a front-on composition

of furniture moving can produce. I shot these pictures in an attic bedroom after moving the bed and a desk out of the way so I could use a white wall opposite a skylight window. Also consider rooms with large French windows, or bay windows that surround your subject. You can always blank-off other windows with blinds or boards (a massive polystyrene board is about £20 from B&Q) to stop light coming from other directions.

It will take some experimentation to find the best relative positions for your sitter and light source. Placing your subject with the window to their side is a good start. You'll notice that the light fall-off across their face will increase the nearer to the window they sit, though you can fill in shadows by positioning a reflector

NATURAL POSING IN PORTRAITURE

WHEN starting out in portraiture, many photographers struggle with posing someone. How should my subject be standing? What should they do with their hands? The problem here is that, if you try to take on all of the responsibility for how your sitter is looking, they will look forced and unnatural. It's much better to observe how someone behaves when they are not being photographed.

Look at how your subject behaves when they come into the room where you are going to shoot. They may be nervous and unable to relax, but you'll get a feel for how they like to stand and what they do with their hands when they aren't consciously thinking about them. In my own portrait photography I find that most of the best poses come from the subject themselves, even if they don't know it. When reading a person in this way, a good tactic is to fake a technical error of some kind. Apologise that you'll need just a few seconds, then watch what your subject does when he or she relaxes.

Of course, a nervous subject can still make a good picture. Many photographers, from the late, great Irving Penn through to the thoroughly modern and inspiring Julia Fullerton-Batten (www.juliafullerton-batten.com), capture the awkwardness of their subjects to wonderful effect.

TOP TIPS

Don't say cheese: People don't walk around in their daily lives smiling all the time, so don't feel that your sitter has to pose smiling all the time either.

Take it easy: Regular breaks will help you and your sitter relax into the shoot, so new ideas for poses will come naturally. It's easy to become creatively exhausted.

Don't forget to experiment: Try shooting in profile, or from above your subject. You can still keep the element of the portrait very simple while experimenting wildly with viewpoint or composition.

Play with compositions: Try your subject in the middle of the frame, off-centre, on a 'third' looking into empty space, looking out of the frame, and so on. Don't be afraid to crop the top of their head off either; this can make them look bigger in the frame.



on their other side. Alternatively, try putting the window behind you, using it as a front-on light source. You'll need a big window for this to work, but the results can be amazing.

Also think about how light is interacting with your background. You will always be exposing for your subject, so by positioning him/her in brighter light than the backdrop you will get a grey background in the final picture – even if the wall you are using is white. Alternatively, if the background wall is in brighter light than your sitter, then it will appear as bright white (see below and right).

Use a reflector to fill in shadows and even out brightness across the face

By having more light on the background than the subject, I've ended up with a stark white backdrop

CHOOSING EQUIPMENT

A fast, short-telephoto lens has always been the optic of choice for portrait photographers, and for good reason. Telephoto lenses tend to compress perspective, making objects appear closer together than they really are. In portraiture, this translates as making over-prominent noses and chins smaller – which has to be a good thing, right? Combined with a fast aperture, short telephoto lenses also make it easier to restrict depth of field. Limiting sharpness to the eyes, and letting everything else drift out of focus, makes a powerful statement. It is often said that the eyes are the windows to the soul, and this is never more true than in portraiture.

Telephoto lenses also enable you to fill the frame with your subject without having to get physically too close to them. Cropping in tight is a great way of making impact and drawing attention to the eyes, but very close proximity can make your sitter feel awkward or tense, which will show on their face.

On full-frame digital cameras, and for those shooting film, a fast, short telephoto lens means something like an 85mm f/1.8 (or wider). If you own a fast standard zoom optic then the long end of this will be almost as good, though you'll be using it wide open to limit depth of field, where optical quality is least impressive. Often, the point of having a very fast lens, like an f/1.4 or f/1.8, is to enable the photographer to shoot at f/2 or f/2.8 without being wide open, thereby increasing image quality.

Such lenses can be very expensive, but cropped-frame DSLR users have an alternative. The humble 50mm standard lens, available in some cases for less than £100 brand new, provides an angle of view equivalent to between a 75mm and 100mm lens on a full-frame camera, depending on the model. This will give you a good working distance, and a wide aperture of f/1.8 or even f/1.4 will enable you to



control depth of field. Really, there is no excuse for a portrait shooter not to have one of these gems in their bag!

Alternatively, look at macro lenses. Although they are designed to magnify tiny objects in close-up photography, they are often slightly telephoto (100mm is best), fast (apertures of f/2.8 aren't unusual) and obviously capable of letting you get very close to your subject indeed. For the pictures in this article, I used a 105mm f/2.8 Nikon macro lens at an aperture of f/3.5 to restrict my depth of field and enable me to concentrate focus on my subject's eyes only. By raising the ISO sensitivity to ISO 400, I managed to get a shutter speed of 1/125sec, which, for me, is just about handholdable. Of course, you won't always want to shoot with a wide-open aperture, but when stopping down be aware that slow shutter speeds may mean you need to resort to a tripod to avoid camera shake.

With your equipment chosen, it's time to think about exposure. On pages 39 and 40, I've gone for a slightly high-key look, where most of the tones are lighter than mid-grey. This suits my subject's pale skin and blonde hair, as well as the white wall that I'm using as a background. Measuring the exposure for this scene using my DSLR's built-in metering gave me a result that was far too dark. Cameras don't expect to see white; they expect to see mid-grey and tend to set exposures that make everything look this way. I was careful to pay attention to the

'Talking to your subject is essential. Make positive comments about how well things are going, even if they're not'

By having less light on the background than the subject, I've rendered it as a neutral grey

histogram display on the back of the camera and adjust my exposure manually until the tones were in the right half of the graph, but not so far as to run off the end. You can also use exposure compensation to do this.

Even though I tend to shoot pictures like this in raw format to give me more options in post-production, I'm a big fan of using my DSLR's settings to control various aspects of the shoot. Tweaks to contrast and saturation settings let me simulate what I'm hoping to achieve later in the digital darkroom, so that what I see on the camera screen is at least in the right region.

For simple portraits of this style, I tend to reduce saturation somewhat to soften skin tones. This can be combined with an increase in contrast for a really punchy, fashion-like look, although for this type of high-key work I want to turn the contrast down to avoid blowing out my highlights as I raise the exposure. Another useful in-camera setting is the Monochrome picture style. While shooting in raw means that the file is actually captured in full colour, the ability to see the image in black & white on the back of the camera can be invaluable.

Good white balance is crucial to getting realistic skin tones and it is best achieved by shooting at least one frame that includes a grey card. It can then be used as a neutral reference point to set the white balance for all other frames shot under those conditions. In fact, if you want one reason why shooting raw will improve your portraiture, this is it.

SHOOTING THE PICTURES

So that's the theory – what about the shoot itself? Remember that most people are nervous about having their picture taken. In fact, some rank the whole experience up there with going to the dentist or doing their tax return. For this reason, talking to your subject is essential. You don't have to be the world's best stand-up comedian, but do keep telling them what is going on and what you are about to do, and back this up with positive comments about how well things are going, even if they're not. Rather than mess about with things and look unprofessional, it's better to have a break every 10-15 minutes to give your sitter a break and make any changes then. Try different compositions, crops and aspect ratios, and vary your height relative to your subject – it's amazing how looking at a face from slightly above and slightly below can change a portrait.

Thinking about the equipment and technical side of the shoot in advance should mean that you can now dedicate your attention to your subject, and to shooting a simple, quality portrait of them. Keep shooting pictures all the time – this is the beauty of digital photography after all – and if you see a good expression, capture it. Don't hesitate. Then worry about whether you focused correctly or not in the second frame. As the great portrait photographer Lord Snowdon once said: 'It's no good saying, "Hold it" to a moment in real life.' **AP**



GETTING IT RIGHT

1 Focus is on the eyes, with shallow depth of field being used to render other parts of the face blurred

2 A reflector is bouncing up lots of fill light into the subject's face

3 A white wall has been used for a background. As it is not as brightly lit as the subject it has taken on an attractive neutral grey look

4 The composition puts the subject over one side of the frame, with the negative space on the other helping to direct attention to the subject's face



AP explains...

Portrait retouching

Richard Sibley shows you how to give your portrait subjects smooth skin tones without making them look unnatural

THESE days, capturing an image is just half of the story when producing a portrait. Before the advent of digital imaging photographers had to use a few in-camera tweaks, such as soft-focus filters or smearing a filter with Vaseline, to achieve a flattering effect. Airbrushing was sometimes used to remove blemishes and smooth skin texture, and even today people still refer to portraits as having been 'airbrushed'.

With digital imaging, though, you are more likely to hear the words 'Photoshopped' when referring to a portrait image that has been retouched. The vast majority of portrait images we see in magazines or on television will have had

some kind of retouching, and sometimes it is glaringly obvious. However, the aim of the photographer should always be to retouch sympathetically so that portraits look natural, as opposed to the obviously fake ones that are the mainstay of advertising portraiture.

There are many different retouching techniques, most of which will require the skin to be blurred in some way. Doing this smooths out skin tones and blemishes, but it also removes texture, and unless the technique is done well it can leave the subject's skin looking unnatural.

I tend to use a couple of different techniques, rather than relying on a

one-solution-fits-all method. There is no single correct way to edit portraits, and one of the great things about image-editing software is the fact that you can customise other people's techniques and make them your own. Although it can be more time-consuming to work in this way, it achieves better results in the end and allows you more flexibility to vary the strength of the effects.

The step-by-step guide on pages 43–44 uses a few methods to help you edit portrait images in a flattering manner, but without going over the top. The trick is to use the opacity settings of the various layers to blend the different skin-smoothing effects.

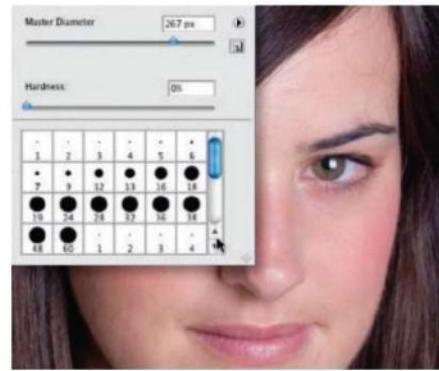
STEP-BY-STEP GUIDE TO RETOUCHING



1 The first thing to remember is never edit on the Background layer. You will need to revert to this layer if you make a mistake and also for reference. Duplicate the Background layer by selecting Layer>Duplicate Layer. Label this layer 'Working Copy' or something similar.



2 With the Working Copy layer selected, remove any marks and blemishes from the skin. I have used the Patch Selection tool to do this, but you may prefer to use the Healing Brush or Clone tools. Personally, I feel the Patch tool produces better results and is more flexible.



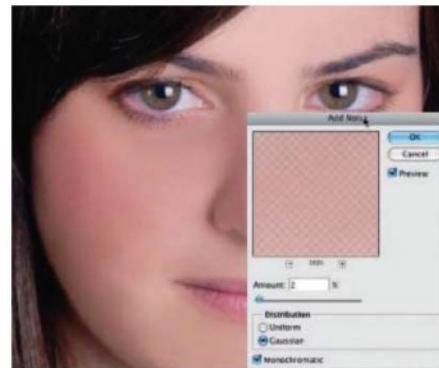
3 With the blemishes removed, create a new layer and label it 'Foundation'. We are going to use this layer to apply a foundation make-up effect to smooth the skin. Select the Brush tool and set it to a large, soft brush with a low opacity of around 5.



4 Now use the Alt button to switch the brush to colour picker mode and sample a skin colour. Paint a few strokes of this colour over the area you have sampled it from. Repeat this by taking a new sample from a neighbouring area, and again paint a few strokes with this colour. Avoid painting over detailed areas such as the eyes, mouth and hair.



5 After a while you should have slowly built up a make-up foundation effect. Turning the visibility of all the other layers off (by clicking on the eye icon next to each layer) allows you to see any patches of skin you may have missed. The effect should look something like the image above.



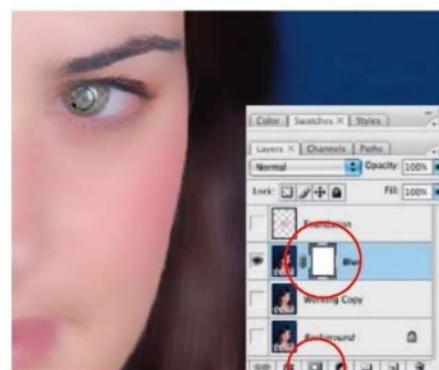
6 The skin should look smooth, but the effect here is very unnatural. Add some texture to the layer by selecting Filter>Noise>Add Noise. Make sure that the Distribution is set to Gaussian and the Monochromatic box is ticked. Set the amount fairly low. I have used a setting of 2.



7 The effect is too strong, so to bring back some realism to the image turn the opacity of the layer down. Here I have set it to 50%.



8 Turn off the visibility of the Foundation layer by clicking on the eye symbol in the Layers palette. Duplicate the Working Copy layer and name it 'Blur'. Select Filter>Blur>Surface Blur and set the slider high enough to blur the skin, but keep the fidelity of the main edges in the image.

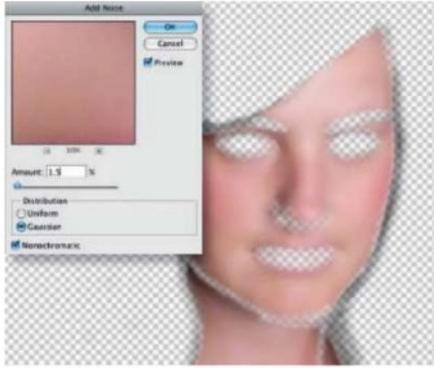


9 Now create a layer mask on the layer by clicking the Layer Mask button at the bottom of the Layers palette.

STEP-BY-STEP GUIDE TO RETOUCHING CONTINUED...



10 Select the Brush tool and set it to an opacity of around 25%. Paint black over the eyes, eyebrows, mouth and hair. This will create a hole in the mask that will show the layer below. Once you have painted over the areas on the face, use a larger brush with a 100% opacity to paint over/ remove the subject's hair and the background.



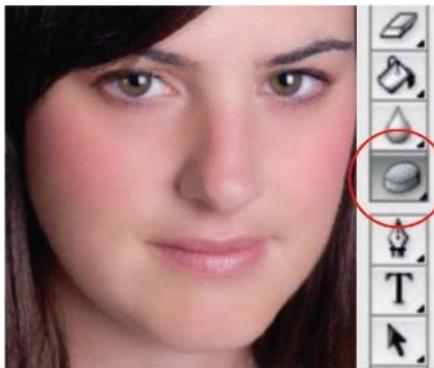
11 When only the Blur layer is visible, the final result should look like the image above, with only the subject's skin visible. Once again add some noise to this by selecting Filter>Noise>Add Noise and use the same settings as in step 6.



12 Again, turn the opacity of the Blur layer down to create a more realistic effect. At this stage you may want to swap the order of the Blur and Foundation layers and adjust the opacity of each so that they blend with each other and the Working Copy layer below.



13 Now it is time to make a few adjustments to other parts of the image. Select the Working Copy layer and use the Healing Brush or Patch tool to remove any blemishes in the eyes. Don't go overboard with this as it can leave the eyes looking very unnatural; leave some colour and blemishes in the corners of the eye.



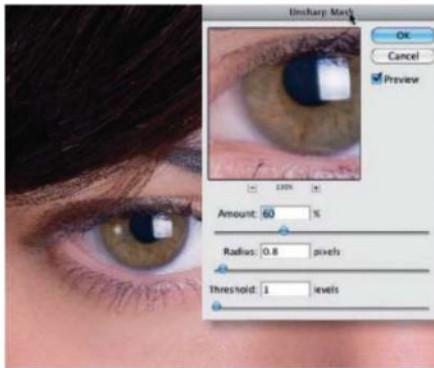
14 Eyes can also be brightened and saturation added to the iris by passing the Dodge and Sponge tools over the eyes. Set the strength of each tool to 3% and make sure the Dodge tool is set to highlights and the Sponge tool to saturate. Make a few passes of the Dodge tool over the eye and the Sponge tool around the iris.



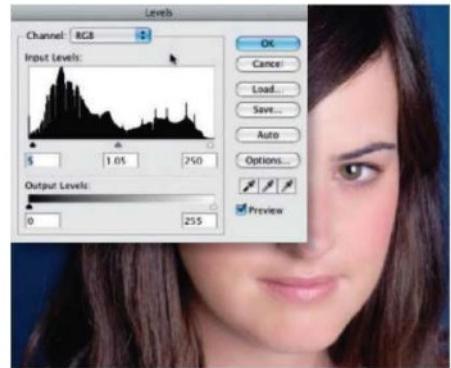
15 Make sure all the layers, except the original background layer, are turned on. Now select Layers>Merge Visible. This will merge all the visible layers, leaving you with the original layer and the edited image.



16 Now it is time to make some final retouches to the Working Copy layer. Use the Patch tool and Healing Brush to remove any stray hairs. Try not to create a completely new hairline – just remove any obviously out-of-place hairs that stray over the face.



17 Perform a final sharpening by selecting Filters>Sharpen>Unsharp Mask. This helps reveal detail in the hair and eyes and can reveal a little of the noise texture we have added to the skin. Make sure to use the sharpening settings sparingly. Remember, the aim is to add just a touch of detail.



18 Finally, adjust the image contrast by using the Levels or Curves tools. Here I have brightened the highlights and midtone to brighten the skin. I've also darkened the shadows slightly to add some contrast lost by the midtone adjustment.

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Ask AP

Let the AP team answer your photographic queries

PENTAX LENS CLARIFICATION

Q In your description of the new Pentax-DA 35mm f/2.4 AL lens (News, AP 18 September), you write that it is suitable for APS-C and full-frame formats. However, at the official announcement of the lens, Pentax did not say this. Do you know something we don't? **Papadogiannis Ioannis**

A You are quite right that, as a DA optic, the new Pentax-DA 35mm f/2.4 AL is designed and engineered for cropped-sensor digital cameras, and actually Pentax does not currently have a full-frame DSLR in its line up. Apologies for the error. However, it should be noted that many of the current crop of Pentax prime lenses are derived from older optical designs that were always 'full-frame' as they were designed for use with film. We haven't tested the DA 35mm f/2.4 AL yet, but if it is anything like its siblings then we wouldn't be surprised if it did perform well on full-frame equipment when stopped down. If you are keen on buying the lens, the only way to be sure is to try it out when it makes it to the shops. Take a film camera to your local dealer and I am sure they will let you shoot a roll of film in the street at different apertures so you can see any potential problems for yourself. **Ian Farrell**



PIXEL-COUNT PROBLEM

Q I have long been puzzled as to what standard the pixel count on digital cameras refers to. Is it pixels per inch or per centimetre? In AP 16 October you highlighted the anomaly that the pixel count on cameras is not linked to a specific measurement, unlike scanners. This leads me to think that, regardless of sensor size, the number of pixels claimed for a camera is just the number of pixels present on the sensor. If this is the case, though, then sensor size seems irrelevant. Indeed, it seems to me that ten million pixels on a small sensor will have superior resolution to ten million pixels on a larger sensor purely because the pixels are closer together in much the same way as slow film presents less grain than fast film. Are we being conned with sensor sizes? **Ian McRae**

A Pixel counts in cameras do indeed refer to the total number of pixels on the chip, a nomenclature that differs from that used to describe scanner resolution only because scanners can digitise originals of different sizes whereas the sizes of DSLR chips are relatively standardised. The size of the chip doesn't affect the size or resolution of the image you capture in a digital camera. Compare a ten-million-pixel image from a compact camera with one from a DSLR and you'll find that both have the same dimensions. A pixel is a pixel, after all.

However, big sensor sizes are not a rip off – in fact, there are several major image-quality advances associated with increasing sensor size. Pixel sites on a larger chip are further apart, and are therefore less likely to interfere with each other, which is a leading cause of noise in digital images. The pixels on large sensors are also physically bigger, meaning

they can accept more photons of light before filling up and saturating and blowing out highlights. Additionally, it's very difficult to restrict depth of field on a small-sensor compact camera because of the short focal length lenses they use. As sensors get bigger, and the focal length of the lens needed to render an equivalent image gets longer, so it is easier to shoot with shallow depth of field. **Ian Farrell**

KEEP IT QUIET

Q I am trying to find a supplier of a sound blimp so I can make myself quieter while photographing animals, but so far have had no luck. Can you recommend a good supplier? **Jason Chalk**

A Blimps are used extensively in the motion-picture and TV industries by stills photographers shooting on set. Any noise from their equipment will be picked up by sensitive microphones, so their equipment is wrapped in a blimp – a padded, sound-proof box that bears some resemblance to an oversized underwater housing.

Blimps originate from the US manufacturer Jacobson (www.soundblimp.com), which currently does not have a UK distributor. However, a spokesman tells me that the company can ship internationally and help you with your order if you contact them at info@soundblimp.com. He also warned that they have some back orders at the moment and it may take a few weeks to complete an order if it is placed now. **Ian Farrell**

SONY SETUP

Q Regarding Sam Smith's query about choosing a DSLR (Ask AP, AP 23 October), he asks for a DSLR for landscape and macro photography and wants to spend between £400 and £450. He says he is interested in a Nikon D3000, Canon EOS 1000D and Sony Alpha 350.

I agreed with pretty much everything Ian Farrell said, but when describing Sony equipment he was incorrect. He informed him that, 'Macro lenses do not come cheap. A brand new model will set you back as much as your entire budget again, if not more.' This may be correct for the Canon and Nikon

FROM THE AP FORUM

Can a lens be too sharp?

Adam_Charles1 asks I'm planning to buy a new lens and I'm fairly sure it will be the Canon EF 135mm f/2L USM. It looks good, is reasonable priced, but I've also read comments from a couple of people that the lens is 'almost too sharp'. Is there such a thing as a lens being too sharp?

Your questions answered

f/AQ

What is DNG?

Most digital photographers have experienced the frustration of finding that a new camera's raw format is not compatible with older software. Sometimes a free update is available, but sometimes it is not, meaning a costly upgrade could be on the cards. Wouldn't it be nice if there were a standard raw format, a non-proprietary file type that all software and hardware manufacturers could use? Well, there is – and it's called DNG.

The Digital NeGative (DNG) was developed by Adobe and launched in 2004 to address the need for an open-standard raw format, and in a very un-corporationlike fashion made it freely available to those wishing to use it and develop it in their own products. Adobe's intentions at the time were two-fold: to have a format that could be used

for archiving image in a single format for the future, when obscure raw file types may have been forgotten; and to provide photographers with a raw format that didn't need new software in order to decode it. Six years on and camera manufacturers are still using their own raw formats, but that doesn't mean that DNG isn't a success.

You'll find DNG at work in many photographers' workflows. Many use Adobe's freely available DNG converter (www.adobe.com/dng) to process their new camera's raw files into DNGs that can be read by old software. Others (myself included) save scans as DNG files so I can use the powerful editing features of Adobe Lightroom on my film images. Some cameras even shoot DNG files. Owners of Leica, Ricoh, Samsung, Pentax and Hasselblad cameras will know what I'm talking about here, and can all be smug in the knowledge that years-old software can open raw files from their new gear.

So if you are serious about archiving your raw files on disc for the future, as you would have done with negatives, a DNG workflow is worth investigating. **Ian Farrell**

option, but for Sony it is far from true. The Sony DT 30mm f/2.8 SAM Macro is available from Warehouse Express for £151, and it's in stock as I write this letter.

If this is paired with a Sony Alpha 230 and 18–55mm SAM kit lens, available from Wilkinson Cameras (www.wilkinson.co.uk) for £299.99, or a Sony Alpha 290 with 18–55mm SAM kit lens, from Camera World (www.cameralworld.co.uk) for £299.99, then Sam will have a complete DSLR setup perfectly suited for landscape and macro for £450.99. And if that's too much, then I'll pay the 99p to bring it back under budget.

John Owen



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Benchista replies When it was tested in AP some years ago, Dr Stewart Bell rated the Canon EF 135mm f/2L USM as the best lens he had ever tested. Now, there have been some crackers made since, so that probably doesn't hold true any more, but it's certainly very good. As for being 'too sharp', maybe it is for portraiture – it will show up every skin defect, which isn't always what you want.

Geoid replies I have a Canon EF 135mm f/2L USM, and it is remarkable. It is very sharp (when it can be) and very fast. I like the wide aperture for low-light shooting, and it produces some really nice effects in low light. However, if you have limited funds and need a good

all-round lens, this isn't the model for you. It is a versatile and creative lens, but it has its limitations. You'll find that it's great for close shots, though, where the quality is remarkable.

Malcolm Stewart replies I bought my Canon EF 135mm f/2L USM many years ago, following the review mentioned above. After using it for a few years, I bought the Canon EF 135mm f/2.8SF. I tend to reserve the EF 135mm f/2L for covering sports, along with the EF 200mm f/2.8L. Apart from the EF 135mm f/2L being very sharp, there's something about the tonality that is also very pleasing.

In next week's AP On sale Tuesday 23 November

GIFT IDEAS

GIFTS FOR CHRISTMAS



From iPhone apps to Photo-opoly, **Tim Coleman** presents the best photography-based stocking fillers around

BUYERS' GUIDE

BARGAIN LENSES

You don't have to spend hundreds of pounds to get your hands on excellent lenses. **Richard Sibley** rounds up some of the best for under £150

OLD CAMERAS

CLASSICS FOR CHRISTMAS

Ivor Matanle reveals some great gift ideas for the classic camera collector



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APOY ROUND 9

We reveal the top 30 winners of our Black & White/Monochrome round

REVIEW

IN PRINT

We round up the best photo books and calendars this year



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Sony Alpha 55

Ten frames per second with continuously active AF is no mean feat, especially in a camera costing £700. Whether it is worth the loss of the optical viewfinder is another matter

Tim Coleman
Technical writer

IT IS proving to be a big year for Sony as it has branched out from its conventional DSLR Alpha range into more alternative interchangeable-lens cameras. In May, it added the NEX-3 and NEX-5 micro-system cameras (MSCs) to the Alpha range, and just months later in August it revealed the Alpha 560, 580 and Alpha 33 and 55 models. Sony describes the latter two not as DSLRs, but as single-lens translucent (SLT) cameras.

What distinguishes the Alpha 55 and 33 SLT cameras from DSLRs is that they employ translucent mirror technology (TMT), which uses a fixed pellicle mirror rather than a

moving mirror. TMT works by allowing 70% of light to pass through the mirror to the sensor, while reflecting the other 30% onto the phase-detection AF sensor. This means that the phase-detection AF system has uninterrupted exposure to light, which makes it constantly available even while the shutter is open. This should improve the response, handling and functionality of the AF system (for more information on TMT, see Geoffrey Crawley explains... *the pellicle mirror* and our test of the Alpha 33 in AP 9 October).

By using translucent mirror technology, Sony can claim another first for its Alpha range. While a moving mirror used in DSLRs must lift with each exposure, the translucent mirror is fixed and, as a result, the shooting rate can be increased. The Alpha 55 boasts ten frames per second while maintaining full AF, which is the fastest frame rate of any camera at this level – and for a price of just

AT A GLANCE

- 16.2 million effective pixels
- 10fps continuous shooting with AF
- Built-in GPS
- Electronic viewfinder
- Full 1080i HD video
- 1,200-zone evaluative metering system
- Street price £669 (body only)

£700. Prior to the release of the Alpha 55, only the Canon EOS-1D Mark IV could claim a continuous shooting rate of 10fps with AF, while the Nikon D3S boasts 9fps. However, these cameras cost in the region of £3,500, which is almost £3,000 more than the Alpha 55. It will be interesting to see whether the Alpha 55's image quality can match the fast frame rate, how reliably the AF performs in this mode and how these aspects compare to the more expensive models.

Sony now boasts a comprehensive range of Alpha cameras that share many features, and it is becoming increasingly difficult to ascertain which camera is targeted at which group of photographers. With the Alpha 55 costing just £100 more than the Alpha 33, one key point for buyers to consider is how much extra the Alpha 55 offers and whether this merits spending the extra cash. Has Sony created enough differences in the features and performance of both cameras to clearly distinguish between them and to appeal to two different levels of photographer?

FEATURES

It goes without saying that the defining feature in the Alpha 55 is its use of translucent mirror technology. This has an effect on much of the Alpha 55's functionality, including the viewfinder, autofocus and frame rate. Although this technology has been used in SLRs in the past, it has proved unpopular because the light is split between the

Camera test Sony Alpha 55

 imaging plane and the viewfinder. This leaves the viewfinder significantly darker and consequently difficult to use. Sony has got round this by using an electronic viewfinder (EVF). Until now, EVFs have not been used in high-end/more advanced cameras because the technology was not up to scratch, particularly in terms of resolution. However, while cameras such as the Panasonic Lumix DMC-G2 have shown that EVFs have improved, it is still a brave decision by Sony to include an EVF in a traditional DSLR-type camera.

The 10fps shooting rate found in the Alpha 55 is the fastest in its class, and by quite a margin – the camera's closest rivals come in at just 7fps. Although for most users this will be ample, those extra three frames per second can really make the difference to sports and wildlife photographers. The Alpha 55's 10fps shooting rate is available in raw and JPEG mode.

Another attention-grabbing feature of Sony's new model is a new 15-point phase-detection AF system with three extra-sensitive cross-type sensors (also on the Alpha 33). A 1,200-zone evaluative metering mode (again found in the Alpha 33) links to the AF system and interprets the scene.

Sony was one of the last manufacturers to introduce HD video to its DSLR range, with the Alpha 55 being among the first batch launched in August. While contrast-detection AF is common for video, the phase-detection AF found in the Alpha 33 and 55 should ensure faster and more fluid focusing.

One advantage the Alpha 55 has over the Alpha 33 is a new 16.2-million-effective-pixel, APS-C CMOS sensor, which is Sony's highest-ever resolution in an APS-C

camera. The company's sensor-based image stabilisation offers up to 4EV extra in safe handholdable shutter speeds and, combined with a maximum sensitivity of ISO 12,800 will potentially capture sharp images in extremely low light.

The fast frame rate is at the core of many handy shooting modes. Multi-frame noise reduction (NR), high dynamic range (HDR) mode and sweep panorama mode are all multiple-exposure modes; the fast frame rate means that handheld shooting is possible when using these modes, although the camera still needs to be held steady in each case. Multi-frame NR takes multiple frames and combines them for low-noise results, and in this mode ISO can be extended to 25,600. HDR mode can be found by pressing the dedicated D-Range button on the top of the camera body. This enables a sequence of three bracketed images to be shot exposing for highlights and shadows, and producing a wider dynamic range in the final image. The sweep panorama mode is operated by panning the camera in one direction while the camera takes a series of exposures, which it then processes and combines into one panoramic image. Sweep panorama is also available in a 3D version, with an HDMI port enabling direct connection, alongside regular photos and videos, for viewing on 3D-equipped TVs.

Unlike the Alpha 33, the Alpha 55 features built-in GPS which, when activated, automatically tags photographs with data about the location. Using the supplied Image Data Lightbox software, these locations can be linked with Google maps (for more on GPS, see *Features in use* below). Image Data Lightbox processes image files, including raw,

'Unlike the Alpha 33, the Alpha 55 features built-in GPS'

and adjustments can be made to key elements such as white balance, exposure and sharpness.

The Alpha 55 uses the same battery as Sony's NEX-3, NEX-5 and Alpha 33 cameras, and gives more shots per charge than the Alpha 33 depending on whether the LCD or EVF is used during shooting and viewing.

Sony has always placed great importance on handy, fun and user-friendly features, and this is certainly the case with the Alpha 55. There are plenty of features to engage the photographer, vastly broadening his or her photographic possibilities.

9/10 

BUILD AND HANDLING

So much about the Alpha 55 revolves around the use of translucent mirror, and this is especially true of the build and handling. The technology allows Sony to pack all the camera's features into an impressively compact 124.4x92x84.7mm body. The dimensions are identical to those of the Alpha 33 and, although the Alpha 55 has a similar depth to a conventional Alpha DSLR, it has significantly less height. This is achieved in part by using an EVF that does not need a prism, as optical viewfinders do.

The body sits nicely in the hand, with a rubberised front handgrip and curved thumb rest. The only difference is that the GPS capability, not found in the Alpha 33, is positioned next to the HDMI, external microphone and remote ports. The body is made of lightweight polycarbonate and the build quality feels a little plasticky and more akin to an entry-level DSLR, but is still solid

FEATURES IN USE GPS

GPS IS particularly useful for pinpointing the exact time and location of a photograph. This information is added to the image's metadata, making GPS handy for news journalists and travel photographers as time and location are useful references for photo libraries. Also, certain websites and software can automatically add extra

information such as nearby historical landmarks. Latitude and longitude points can be inputted to a separate satellite navigation system to trace the exact location should a photographer want to return at a future date.

It is simple to activate the GPS in the Alpha 55's menu screen and there is the option to

automatically correct the time used by GPS on the photographs – which is handy in the case of time zone changes. However, GPS can struggle to operate in more built-up areas as high-rise buildings can interfere with the signal. On the whole, though, the GPS in the Alpha 55 is accurate.



GPS Settings

| | |
|----------------------|----|
| GPS On/Off | On |
| GPS Auto Time Cor. | On |
| Use GPS Assist Data | - |
| Delete GPS Ass. Data | - |

Enables or disables the GPS function.

◀ Select ● OK ▶ MENU

nonetheless. While the built-in flash has a rather modest output of GN 10m @ ISO 100, it can be used as a wireless trigger for Sony flashguns.

Those familiar with the Alpha range will note that the menu navigation remains the same. It is easy to move around it via the new fully articulated LCD screen (a first for the Alpha range). Operated from a hinge point at the bottom of the body, it can turn through 270° horizontally and 180° vertically.

The menu can also be navigated via the EVF and once I was able to memorise the key button layout of the body, I found I could operate it without taking my eye away from the viewfinder. The Function (Fn) button offers a host of controls, including metering and the autofocus area. Other key features such as dynamic range optimizer (DRO) and HDR mode have a dedicated button, while the panoramic sweep and 10fps modes have dedicated places on the shooting mode dial.

Shooting at 10fps is great fun, but it has some restrictions. Using a SanDisk Extreme Class 10 SDHC card, a 10fps burst in raw format lasts, at best, around 15 frames, which is 1.5sec compared to a 3.5sec burst of 35 frames when shooting Fine JPEG files. When compared with the Canon EOS-1D Mark IV, the Alpha 55 allows a longer series of raw files to be captured, which is impressive, but a significantly shorter series of JPEG files. The EOS-1D Mark IV trumps the Sony model because it can shoot a sequence of up to 250 frames and is in a different class when it comes to JPEG image quality (see AP 22 May for our review of the Canon EOS-1D Mark IV). Once the Alpha 55's buffer is full, there is a lag of around 20–25 seconds after shooting where the 10fps burst isn't available. Having only a 1.5sec raw or 3.5sec JPEG image burst available at 10fps every 20–25 seconds is therefore not very flexible.

7/10

NOISE, RESOLUTION AND SENSITIVITY

At 16.2 million pixels, the Alpha 55 makes use of Sony's highest-ever resolution APS-C-sized sensor, combined with sensitivity of up to ISO 12,800 (expandable to 25,600 in multi-frame NR mode). Because of issues concerning compatibility with the Sigma 105mm f/2.8 macro lens and the Alpha 55, I shot our resolution charts using the 18–55mm f/3.5–5.6 SAM kit lens set to around 50mm at f/13. Results were as I expected for a 16.2-million-pixel camera, with resolved detail at 26 and a gradual drop off to 22 at ISO 1600, and then 20 beyond that. While resolution is respectable, detail in my images is generally a little soft.

Noise levels at ISO 100 and ISO 200 are particularly well controlled. Noise starts to become apparent at ISO 800, but the results are still respectable. Even up to ISO 3200 the Alpha 55 produced reasonable results. Chroma and luminance noise are much more noticeable at ISO 12,800, and smudging results in images that are not as sharp. However, when compared to the competition there are no specific issues



worth mentioning, and I am particularly pleased with image quality in my images at ISO 100–200.

26/30

METERING

Like the Alpha 33, the Alpha 55 uses Sony's new 1,200-zone evaluative metering system. This is linked to the AF system, with the two technologies sharing information as to where the subject is in the frame. As this is the case, there are some scenes where spot metering is particularly useful to ensure the correct exposure for the subject. Spot metering is only available in the centre of the

The built-in digital level aids shooting even horizons

frame, which I found a little restricting. When metering manually, I did so for the highlights as it is easier to recover detail in shadows than in burnt-out highlights.

My images are well exposed and the 1,200-zone system strikes a good balance between bright skies and darker foregrounds. Generally, I found the exposures to my liking and I only had to use manual exposure control in scenes with a wide dynamic range. All the manual controls and metering modes are a fingertip away – the manual exposure control sits just above the screen so it is possible to change it without taking your eye from the viewfinder. The spot, centreweighted and multi-segment metering modes are handily accessed via the Fn button.

8/10

AUTOFOCUS

A new 15-point AF system is featured in the Alpha 55, of which three of the AF points are of the more sensitive cross type. Combined with the phase-detection AF system, this camera offers some of the fastest AF speeds I have come across in the Alpha range.

When used in Live View and video modes, phase-detection AF is particularly impressive. I photographed single-subject tracking scenes, such as my brother running on the beach or sitting on a merry-go-round, and found that the AF



Camera test Sony Alpha 55

 is responsive to lock on the subject and then maintain focus. For slightly faster-moving subjects, such as dogs, it can lag behind by a fraction of a second. For the most part the subject was in focus in around eight out of ten frames. I also took the camera to a floodlit football training session. At times the continuous AF struggled when groups of people were moving within the frame, with an undesired subject in focus. I found that the AF system favours the subject in the centre of the frame, so placing it in this position really helped. There is a slight decrease in the number of in-focus frames when shooting in low light, but the Alpha 55 performs well nonetheless.

There is a catch to using continuous AF in the 10fps mode: it is only available in auto exposure (AE) and therefore you lose control over aperture, shutter speed, ISO and white balance. You can regain these controls by selecting single-frame AF, but in this mode the AF and exposure values from the first frame are kept throughout the sequence. Losing the constant focusing is a disadvantage when shooting a burst of images, but if the subject is unlikely to move in and out of focus and the lighting in the scene is consistent, then single-AF offers more flexible controls for consistent results. That said, to have constant AF at 10fps is very impressive, especially considering the Alpha 55's price.

9/10 

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

It is with the viewfinder, Live View, LCD and video that Sony has made some of the most significant steps forward. Instead of an optical viewfinder, the Alpha 55 features a high-resolution, 1.152-million-dot electronic viewfinder (EVF) with 100% coverage. I was initially sceptical about this, but found that with a little practice the EVF aids handling. It is in effect a mini Live View for when conditions render the LCD screen unusable. Like Live View, any changes made to the exposure are shown on-screen, something not possible with optical viewfinders. Menus can also be navigated via the EVF, and once I had memorised some of the basic controls on the camera body, I did not even need to take my eye away from the viewfinder to control it. The Function (Fn) button is next to the thumb position and I used the EVF frequently in combination with it, as it allowed me to control metering and autofocus. I wouldn't be surprised if this EVF technology were to become more common in conventional style DSLRs cameras.

I particularly like the 3in, 921,000-dot articulated LCD screen. The fact that it is adjustable for portrait and landscape setup makes it very useful for shooting at low angles or hovering over a crowd. I appreciated it when looking at autumn leaves on a tree, where I would normally have had to crane my neck. The screen is bright, with TruBlack technology giving deep blacks and extra impact. The screen is prone to fingermarks, though, and quickly becomes dirty. These marks become



Facts & figures



RRP

£669.99 (body only)

Sensor

16.2-million-effective-pixel CMOS sensor

Output size

5184x3456 pixels

Focal length mag

1.5x

Lens mount

Sony Alpha mount

File format

Raw, JPEG, raw + JPEG simultaneously

Compression

Two-stage JPEG

Colour space

Adobe RGB, sRGB

Shutter type

Electronically controlled focal-plane shutter

Shutter speeds

30-1/4000sec in 1/3EV steps plus bulb

Max flash sync

1/160sec

ISO

ISO 100-12,800

Exposure modes

Auto, program, aperture priority, shutter priority, manual, and 8 scene modes

Metering system

1,200-zone evaluative metering, centreweighted, and fixed centre spot

Exposure comp

±2EV in 1/3EV steps

White balance

Auto, 6 presets, Kelvin, plus custom setting

White balance bracket

Yes, 3 images over 2 steps

Drive mode

10fps for 35 large/fine JPEG files or 15 raw images

LCD

3in LCD with 921,600 dots

Viewfinder type

1.152-million-dot electronic

Field of view

Approx 100%

Dioptr adjustment

-4 to +4 dioptr.

Focusing modes

Manual, single-shot AF, automatic AF, continuous AF, face detection

AF points

15-point with 3 cross-type, auto or manual selection possible

DoF preview

Yes

Built-in flash

Yes - GN 10m f/6.3 ISO 100

Video

1920x1080 pixels (at 30fps, 25fps or 24fps), 1280x720 pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression

External mic

Yes

Memory card

SD, SDHC, SDXC or memory stick pro duo

Power

Rechargeable Li-Ion NP-FW50 battery

Connectivity

USB 2.0 Hi-Speed, HDMI

Weight

500g approx including battery or card/s

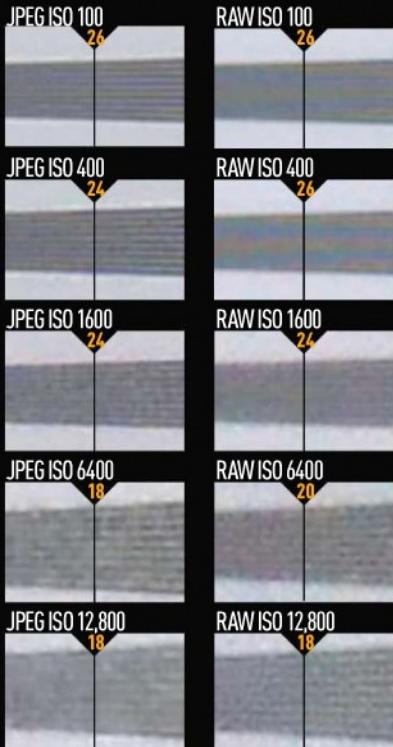
Dimensions

124.4x92x84.7mm

SONY UK The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sony's 18-55mm f/3.5-5.6 kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



There is a good level of detail throughout the ISO range, and the Alpha 55 performs particularly well at ISO 100



FOCAL POINTS

Dioptre

To the right of the high-resolution EVF is the dioptre correction wheel, which has ±4 adjustment

Movie record button

The Alpha 55 and Alpha 33 are the first in the range to feature a video mode, which can be activated directly via the movie record button

External microphone socket

Underneath a rubber cap lies a socket for an external microphone, and there are two clip-on Sony microphones available, although any can be used

Function button

Plenty of key operations can be accessed directly through the Fn button, including metering, colour mode, drive mode and AF area



Camera shown actual size

Video mode

Video enthusiasts will not only appreciate the Full 1080i HD video mode, but also the fact that an external microphone can be used for improved audio quality.

SteadyShot Inside

SteadyShot Inside enables up to 4EV extra of safe handholdable shutter speeds, which can result in sharp shooting at up to 1/8sec.

Multi-frame noise reduction

By taking a number of photos and combining them together, the Multi-frame NR mode offers expanded sensitivity of ISO 25,600.

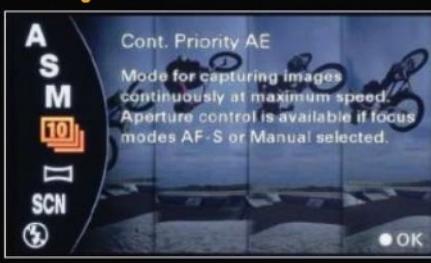
Digital Level gauge

The three-axis digital level works by indicating whether horizons are level, but also if the camera is tilted forwards or backwards.

Dynamic range menu

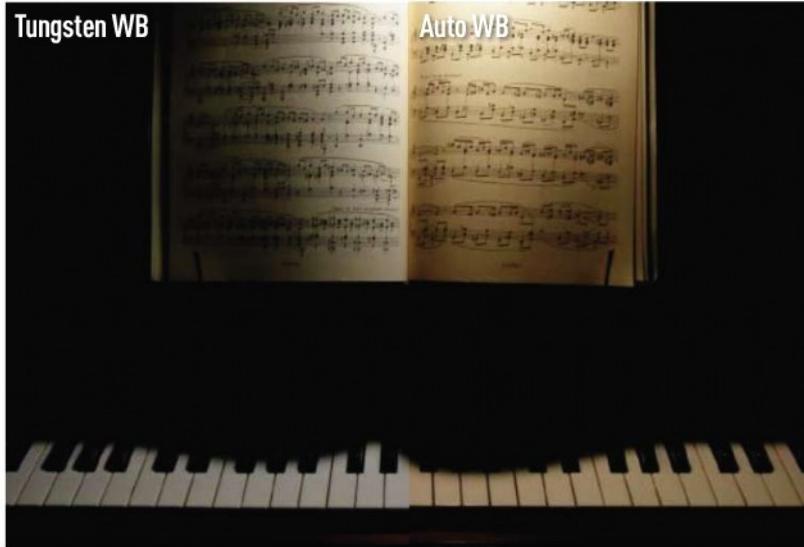


Shooting menu



Function (Fn) menu





The piano was lit with a tungsten bulb from above. Using tungsten WB produces neutral and pleasing results, while AWB is slightly warm

 more apparent in bright light, so the screen needs to be cleaned regularly.

By pressing the dedicated movie record button, the Alpha 55 immediately switches from photo mode to recording up to Full 1080i HD video. Phase-detection AF helps focusing in this mode no end. It moves smoothly rather than snapping in to focus, which is visually less distracting. The AF is audible in quiet movie scenes, but there is always manual focus if you wish to avoid audible AF noise. Further to this, and something that will please video users, is the inclusion of a 3.5mm external microphone socket. Sony has developed two microphones for use with the Alpha 33 and 55, the ECM-ALST1 and ECM-CG50, but any microphones with a 3.5mm jack are compatible. Built-in microphones are disappointing, to say the least, so the option of an external microphone along with phase-detection AF places the Alpha 55 ahead of several of its competitors and makes the video mode the most usable in the camera's class.

9/10 

DYNAMIC RANGE

By today's standards, the Alpha 55 performs as one might expect and holds its own against competitors with a dynamic range of around 11–12EV. In real-world settings I found the wide dynamic range produces images with fine detail, but also a good level of contrast is applied to keep images looking punchy. Using the supplied Image Data Lightbox software to process raw images, I could recover detail from dark shadow areas, but not quite so much from blown-out highlights.

For high-contrast scenes, the dynamic range optimizer (DRO+) is useful. This function can be found via the D-Range button next to the on/off switch, along with the high dynamic range (HDR) mode. DRO+ assesses the contrast of light and shadow in the subject and background, and lifts the darkest shadows for extra detail. There are five levels of effectiveness, from weak (level

one) to strong (level five). HDR mode is only available when shooting JPEGs; it captures three images including ones for highlight and shadow detail, at up to a range of 6EV in 1EV steps. If slow shutter speeds are used then a tripod is necessary, but using the quick frame rate with fast shutter speeds allows for handheld HDR shooting.

8/10 

WHITE BALANCE AND COLOUR

Shooting in bright sunlight, overcast conditions and in both daylight and at night proved that auto white balance (AWB) is generally reliable. For the odd scene where I did not entirely like the results, the preset white balance settings can be adjusted by ±3. In tungsten light the Alpha 55's tungsten setting produces slightly cooler results compared with AWB, although at +3 the difference is barely distinguishable. Somewhere in the middle between AWB and tungsten was as my eye saw the scene, but I leaned towards AWB, which was less clinical.

The 10fps high-speed continuous shooting mode is only available in auto exposure (AE) when using continuous AF, which can be frustrating because the exposure and AWB can change when panning the camera with the subject, and as the light in the scene changes. When this happens, the consistency of a sequence of images is compromised. However, this is not an issue for single-frame images. To have manual control over white balance when shooting at 10fps, then single-frame AF must be selected.

Colour modes can be accessed quickly via the Fn button and, alongside the usual standard, vivid and black & white modes, there are portrait, landscape and sunset modes. Sunset mode is fun, with more saturated colours and a warm hue applied to colourful skies, but the effect may be too garish for some.

8/10 

Competition



Pentax K-r
YET TO BE TESTED



Canon EOS 550D
TESTED 27 MARCH

SONY has effectively introduced a new type of camera and as a result the direct competition is not clear. In fact, only the Canon EOS-1D Mark IV can match the Alpha 55's 10fps, and it is only in the continuous JPEG file burst where the Canon camera outshines the Sony model. However, the Mark IV is aimed at the professional-level user.

While many features put the Alpha 55 up there with higher-level cameras, its build and size align it with more entry-level or even micro-system cameras such as the Panasonic Lumix DMC-GH2. In reality, it falls somewhere between the two, such as a high entry-level, or low-end enthusiast level, model. With this in mind, the Pentax K-r, with its respectable 6fps shooting rate, and the Canon EOS 550D are currently the closest competition. The Alpha 55 has a particularly strong video mode and features, but image quality is slightly better in the Canon model.

Verdict

ALTHOUGH the Alpha 55 has an unmistakably Sony Alpha exterior, what goes on inside the camera is very different. Sony has made a brave attempt to offer something new and in many respects it works. The decision to use a fixed translucent mirror and phase-detection AF has paid off, especially when used with the unrivalled frame rate. This 10fps feature offers a good starting point for those wanting to learn how to photograph action, and some may buy the Alpha 55 just for this feature. However, it is important to note that image quality is more equivalent to an entry-level DSLR, and having to sacrifice aperture, white balance and ISO control to gain the required continuous AF is frustrating.

Phase-detection AF makes video easier to use on the Alpha 55 than on rival models. I look forward to using TMT in Sony's higher-specified Alpha camera, which the company previewed at the photokina show in September.

In the main, there is little to choose between the Alpha 55 and 33. The former offers a higher resolution, as well as a faster frame rate of 10fps and GPS. These features merit the extra £100, especially considering the likely buyer.

**Amateur
Photographer**

Tested as
Enthusiast SLT
Rated Very good

84%

| FEATURES | 9/10 |
|------------------|-------|
| BUILD/HANDLING | 7/10 |
| NOISE/RESOLUTION | 26/30 |
| DYNAMIC RANGE | 8/10 |
| AWB/COLOUR | 8/10 |
| METERING | 8/10 |
| AUTOFOCUS | 9/10 |
| LCD/VIEWFINDER | 9/10 |



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AP buyers' guide... Portrait accessories

Taking great portraits need not require lots of expensive lighting equipment. There are a number of other useful items that can help you get the most from your people shots

FROM sunlight to strobe lights, there are many ways to light a portrait image. However, the light source itself is only one side of the story, as it is how this light is distributed that *defines* a portrait.

There is a huge range of products to help angle, diffuse, reflect, filter or otherwise modify the light to suit a photographer's taste. However, sometimes the best results can be achieved by using inexpensive and simple items.

Even with a small budget, more specific portrait accessories can be obtained that can be used to manipulate light, trigger a flashgun, or simply act as a third hand to hold a reflector.

BLACK AND WHITE CARD/TRACING PAPER

A sheet of A2 or A1 black and white card should be an absolute essential for any portrait photographer, and best of all it is one of the cheapest accessories you can buy. White card can be used to reflect light onto the subject's face to fill in unflattering shadows and brighten their face. Conversely, replacing the white card with black card will reduce the amount of light reflected from other surfaces in the room, or outside. The black sheet blocks out this reflected light and will cause any shadows to be darker. This is particularly useful when creating moody, low-key portraits.

Tracing paper is also useful for diffusing harsh light. Turn to page 58 to see how it can be used to soften sunlight from a window.

TAPE AND BULLDOG CLIPS

A roll of cloth or masking tape must surely be among the most useful items known to mankind. When taking portraits, this tape can be used to hold reflectors, diffusers, card, backgrounds or even small flashlights in position. Importantly, cloth tape is useful for taping cables to hard floors so people do not trip over them.

Bulldog clips may not at first seem like obvious items to keep in your camera bag, but they can be very useful when taking portraits. Bulldog clips can be used to hold lighting gels in place, grip card reflectors in position, pin back a loose or stray item of clothing or act as a substitute hair clip. Along with a roll of cloth or tape, bulldog clips should be in every photographer's kit bag.

KENRO 42IN 5-IN-1 REFLECTOR £68.44

www.kenro.co.uk

A 5-in-1 reflector is one of the items every photographer should own, especially if you take a lot of portraits. It has three reflective surfaces, each creating a different effect. The silver and gold surfaces are highly reflective, with the gold also adding a warming tint that is particularly useful for late-afternoon outdoor portraits. However, it is the basic white surface that will be used as a reflector most often. The black surface can be used to prevent light being reflected, which makes shadows darker.

The final element is a diffuser. Positioned near to the subject's face, this can diffuse light, whether it is from a window or a lamp. Please note, though, that the diffuser must be placed near the subject and not over a hot studio light, which could create a fire hazard or cause the light to overheat.

MIRROR

A small mirror can be used to help the subject check their hair and make-up, whilst a full-length mirror allows them to check their clothing and posture. This can be very reassuring as it gives them confidence in their own appearance, which should help them relax.

HOTSHOE SLAVE TRIGGER £10-15

While many modern flashguns have built-in slave cells or can be triggered wirelessly, a cheap hotshoe trigger allows any flashgun to be fired wirelessly. This makes it easy to build up a small studio lighting setup using inexpensive and second-hand flashguns.

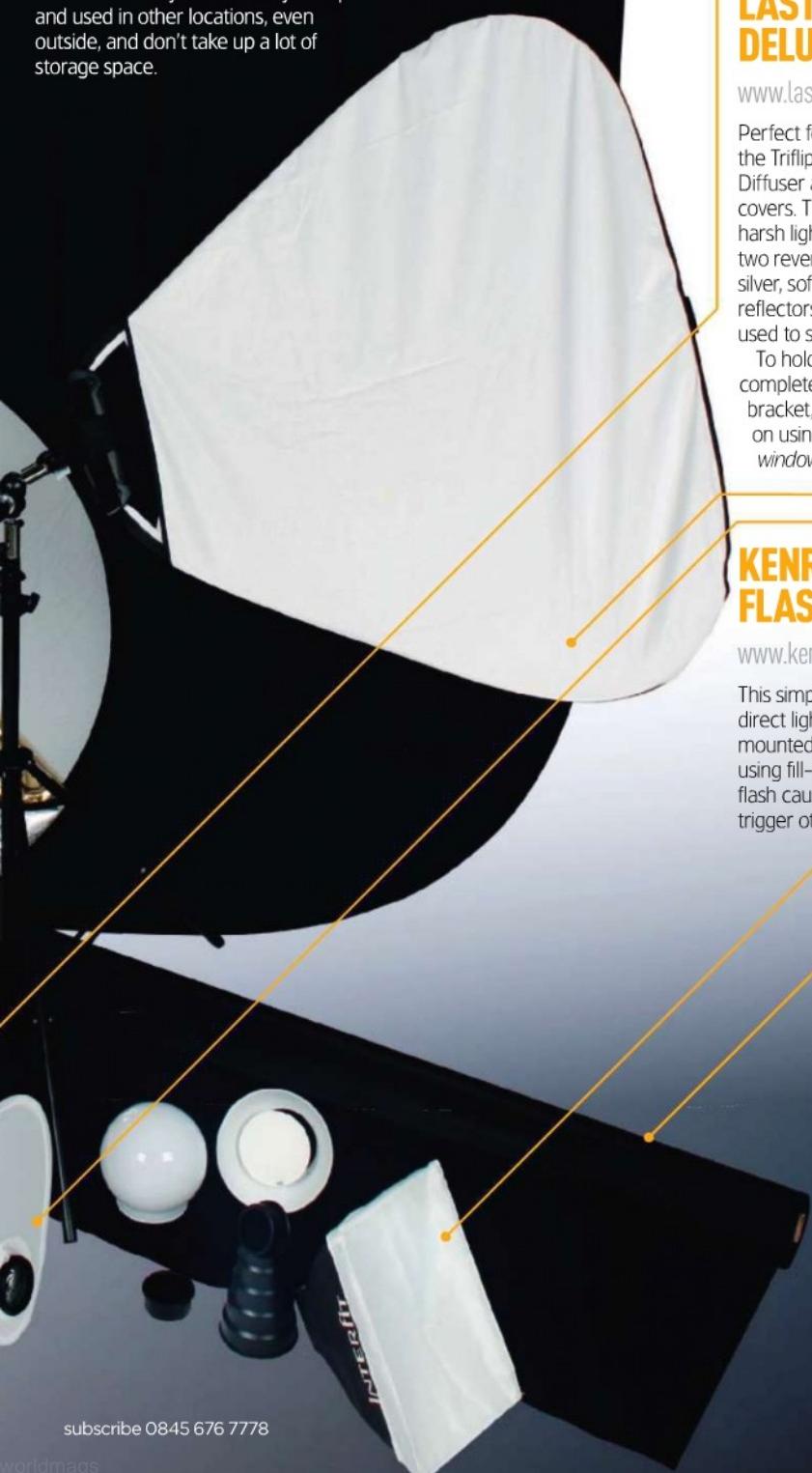


VIEWFINDER PHOTOGRAPHY DOUBLE-SIDED COLLAPSIBLE BLACK/WHITE BACKGROUND £82

www.viewfinderphotography.co.uk

Paper background rolls are great, but they are not very convenient to leave set up in a home studio, or to carry to different locations. A far better option is a collapsible background. These work like collapsible reflectors and consist of a cloth background in a sprung metal frame, which can be folded down to something around a quarter of the size.

Viewfinder Photography's collapsible backgrounds measure 200x235cm and have black and white sides. They can be easily transported and used in other locations, even outside, and don't take up a lot of storage space.



HONL PHOTO SAMPLER FILTER KIT £13.50

www.flaghead.co.uk

Portrait photographers often overlook lighting gels, but they have a number of different uses. To start with, they can be placed over a flash to alter the colour temperature. An appropriate coloured gel can, for example, make a flash warmer so that it matches tungsten light.

However, lighting gels can also be used for effects. For example, a white background can be given a red tint by placing a red gel over a background flash. Having a selection of coloured lighting gels allows a range of colours to be added to backgrounds. A blue gel used over a backlight can add atmosphere to a portrait. You can even combine primary-coloured gels to create new colours, such as blue and red to make purple.

LASTOLITE TRIFLIP DELUXE KIT £159.99

www.lastolite.com

Perfect for head-and-shoulders portraits, the Triflip Deluxe kit features a Trigrip Diffuser as well as a range of reflective covers. The diffuser can be used to soften harsh light falling on the subject, while the two reversible covers can act as white, silver, soft silver, gold and sunlight reflectors. A final black surface can be used to stop light being reflected.

To hold the Triflip, the kit comes complete with an air-cushioned stand and bracket, as well as a carry case. For more on using the Triflip kit, see AP explains... window-light portraits in AP 9 October.

KENRO CAMERA FLASH DIFFUSER £8.17

www.kenro.co.uk

This simple diffuser helps soften the harsh direct light from a pop-up or hotshoe-mounted flashgun. This is useful when using fill-in flash, or for softening the flash caused by using the pop-up flash to trigger other flashguns.

INTERFIT STROBIES PORTRAIT KIT

Around £100

www.interfit.co.uk

The Interfit Strobies Portrait Kit is a great way to replicate studio lighting effects using a humble flashgun. Consisting of a beauty dish, softbox, globe diffuser, barndoors, a snoot and a honeycomb grid, the kit makes it easy to achieve a number of lighting effects.

Each of the accessories is mounted to a flashgun via a Flexmount adapter. If you have a number of flashguns you can purchase more Flexmounts (around £7 each) and create your very own portable lighting setup.

For more information on the Interfit Strobies Portrait Kit, see our test in AP 21 November 2009, where it received the maximum five stars.

CREATIVITY INTERNATIONAL BLACK VELOUR BACKGROUND £63.45

www.photography-backgrounds.co.uk

Most studio portraits use simple white or black backgrounds so as not to distract too much from the subject. While most people will have a suitable white wall in their house, black backgrounds are harder to come by.

Black paper roll backgrounds are a solution, although they can be difficult to get absolutely black. A better option is to use a velvet or velour background. These absorb far more light than black paper can, and as such it is easier to light the subject and still keep the black background. Creativity International's black velour background is 1.5m wide and 7.3m long. Best of all, the backgrounds have vinyl backing, which makes them hard-wearing when walked on and easy to roll back up for storage.

How to... Modify window light

How to...

Modify window light

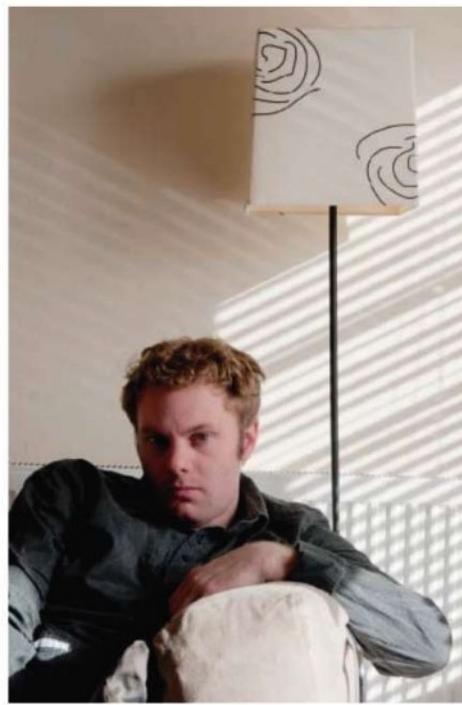
With just a few sheets of card and some tracing paper, it is possible to modify window light to create different effects

BY FAR the easiest way to light a portrait is to use natural sunlight coming through a window. Think of the sun as a giant studio light that, as it tracks across the sky, creates shadows of different lengths. Warm morning or late-afternoon sunlight will create long

shadows as the light enters through the window at a low angle. In the early afternoon the sun is almost overhead, so although a window will let in light, it will not be as bright or direct, and will be cooler in colour. This will cause slightly softer shadows, which

may be more flattering, but less dramatic.

However, a window can be manipulated just as a bare flash bulb can. By using card and tracing paper, it is possible to manipulate the light and create very different-looking portraits.



BARE WINDOW LIGHT

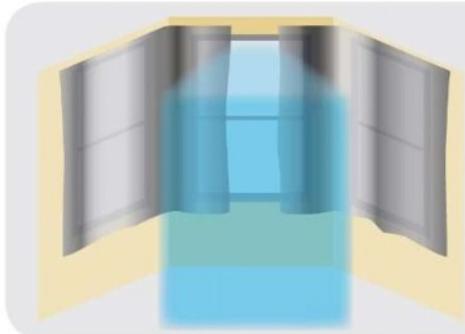
In this image the morning sunlight is coming through two windows, one of which is hung with a Venetian blind that is creating a shadow behind the subject. The other, bare window evenly lights the subject's face. The resulting portrait has deep shadows, which has resulted in a dramatic and moody image.

DIFFUSED WINDOW LIGHT

By putting a couple of sheets of tracing paper over portions of the two windows, the sunlight pouring through has been softened. Diffusing the light has reduced its strength, so the image now requires a longer exposure to record the subject's face. This in turn has softened the shadows, including those of the Venetian blinds in the background. The result is a far softer version of the first image.

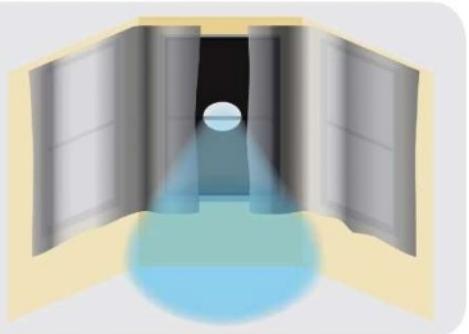
DIFFUSED WINDOW LIGHT WITH REFLECTOR

In this final image I have kept the tracing paper on the window and used a single sheet of white card to reflect some of the light back onto the subject. The A1-size card is on the left-hand side of the image, pointing at the subject's face. By using the card to reflect the light, the shadow on the side of the subject's face has been dramatically reduced. This has created a far brighter and softer portrait than the original shot, yet all we have used is two sheets of tracing paper and a piece of white card.



BLOCKING OUT THE LIGHT

It is not only possible to diffuse the light coming through a window, but also to block some of it out completely. Try pulling the curtains almost together, leaving only a long strip of light entering the room. This can be used as a sidelight for full-length portraits. Alternatively, use black card to block out the windows leaving just a small section uncovered to create a spotlight effect.



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from *What Digital Camera* and *Amateur Photographer* will also attend and be available to chat and answer questions during the break.

HOW TO BOOK YOUR PLACE

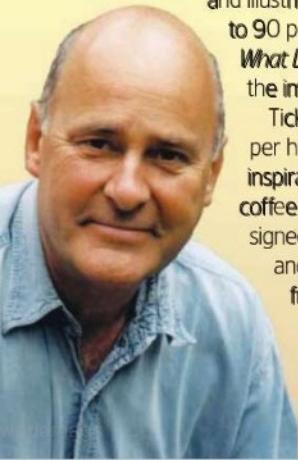
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HOW MUCH DO THEY COST?

Few Reflex Korelle cameras turn up on eBay and they seem not to appear at camera fairs as much as they used to. Classic camera dealers are fairly reluctant to stock them because of the potential for shutter problems. A search on eBay.co.uk produced one Reflex Korelle I with a non-operational shutter sold at £29. On eBay.com, another early camera with an f/2.9 Radionar, some of its body cover missing and a shutter that needed servicing, made roughly £29. Repairers are reluctant to take on Reflex Korelles, so your best bet is to find one that is working well. With a Tessar or Xenar, you should expect to pay £75-£100.



Pre-production Reflex Korelle

One of the rare pre-production Reflex Korelles with the shutter graduated from 1/10-1/1000sec. Kochmann found it difficult to deliver the 1/1000sec reliably and production Reflex Korelles, later in 1935, had speeds from 1/25-1/500sec. The lens on this example is the three-element 7.5cm f/2.9 Schneider Radionar, which was a lot better than the Victar but not as good as the four-element Xenar or Tessar

Reflex Korelle

Ivor Matanle traces the history of the Reflex Korelle in medium-format SLR development

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit www.pccgb.com for more information and to download a membership form, or call 01920 821 611 (but not to ask for valuations on cameras).

MOST photography enthusiasts over a certain age who remember 'real' camera shops of the 1950s and '60s have a fixed impression of the Reflex Korelle based either on hearsay or on personal experience. For some it will be a camera that was always breaking down, while for others it was an effective studio camera. The Reflex Korelle went through significant changes in the short span of about five years from its inception in 1935 until the Second World War ended production for much of its duration, and even larger changes after the war. While never actually being scarce, Reflex Korelles have never been common either, and

few collectors have the full sequence of different models to give a true picture of the development of the design. Nonetheless, the sheer volume of Reflex Korelles ensured it was a camera that made a major impression on those who encountered it, and which played a huge role in making the 6x6cm rollfilm SLR desirable. I have had and used several of them, the first more than 45 years ago, and can confirm that a good Reflex Korelle is an effective portrait camera.

Franz Israel Kochmann, the designer of the Reflex Korelle, was born in 1872 and became a respected engineer in the camera industry around Dresden in Germany before

the First World War. In 1921 he founded his own business, Kochmann Fabrik, and began the production of cameras. Initially these were Enolde plate cameras, some with wooden bodies and some with metal, made in various formats. A series of strut-folding Korelle rollfilm cameras started in 1931 and continued through the 1930s, and in 1932 Kochmann really stretched the limits with the Korelle K, a compact 35mm half-frame camera. This had interchangeable lens and shutter units with Schneider or Zeiss lenses permanently mounted in Compur or Compur Rapid shutters and interchanged as a



Icons of photography Reflex Korelle



1935

First pre-production Reflex Korelle with 1/1000sec Production Reflex Korelle with 1/25-1/500sec

1936

Reflex Korelle II with slow speeds and delay action

1937

Reflex Korelle Ia and Ila, with auto exposure spacing

1938

Reflex Korelle B launched as economy model

1939

Reflex Korelle II with chrome top-plate
Reflex Korelle Chrome III with bayonet lens mount

1948

Meister Korelle / Master Reflex announced by WEFO with 'large' screw mount

1951

WEFO merged with Welta



unit. These included 3.5cm Tesser and Xenar wideangle and 7cm and 10cm long-focus units. Some were made with Leitz Elmar 3.5cm f/3.5 lenses, and these are predictably much sought after in 2010.

THE COMING OF THE REFLEX KORELLE

The Kochmann business was doing well with its innovative range of 35mm and rollfilm cameras when the Reflex Korelle was first shown at the Leipzig Spring Fair in 1935. This was a conventionally arranged 6x6cm 12-on-120 single-lens reflex camera, with a fixed waist-level finder and focusing screen, and an interchangeable 40.5mm screw lens mount. There seems to have been a series of production prototypes with variants of the focal-plane shutter, some with speeds from 1/10-1/1000sec and some from 1/25-1/1000sec. There was also a broad range of lenses, from the deeply unsatisfactory f/2.9 Victar from E Ludwig at the bottom end to the highly effective (and rather more expensive) f/2.8 Tessar and Xenar four-element lenses at the other. By the end of 1935, the shutter-speed issues had been resolved, the factory having found it difficult to make the shutter reliably deliver 1/1000sec. In 1936, the camera had a version of the cloth focal-plane shutter with speeds from 1/25-1/500sec and B, and later that year, when the Reflex Korelle II appeared, the basic camera was re-named the Reflex Korelle I.

The Reflex Korelle II was an appreciably more versatile version of the camera with a separate slow-speed shutter dial beside the

main dial on the top of the camera providing slow speeds to 2secs. The Reflex Korelle II also had delay action, for which space was made in a metal housing beneath the shutter button on the right-hand side of the mirror box. To use the slow speeds it was necessary to set the main shutter dial to 1/25sec, then to use the second smaller shutter-speed dial to set the slow speed required. More changes followed in 1937, when a model Ila appeared with an automatic film-winding stop to give automatic control of film spacing. Later in the same year, presumably to give aspiring buyers of a Reflex Korelle a chance to buy one at a lower price, a short-lived economy model, the Reflex Korelle B appeared. This version had no slow speeds and the shutter had to be wound separately by turning the shutter-speed dial after exposure – the film wind and shutter wind were not coupled as they were on the Reflex Korelle I and II.

In 1938, Franz Kochmann and his family clearly faced a nasty end at the hands of the Nazi 'Final Solution', and were obliged to leave Germany, heading for the Netherlands. Kochmann Fabrik was appropriated by the Nazi government for Nazi sympathisers to take over, and by 1939 the company had been renamed KorelleWerke AG. Later in 1939 it was sold and became Korelle-Werk GH Brandtman & Co. This company continued production of the Reflex Korelle range and, in 1939, a new version of the Reflex Korelle II appeared, with a strengthened chrome top-plate and a choice of either of two lens mounts, one screw and one bayonet. Also in 1939, by which time a company called Burke & James in Chicago

Reflex Korelle II

This model, of 1936, was fitted with the best of the lenses available for the Reflex Korelle – the 8cm f/2.8 Tessar. Note the second shutter-speed dial for the slow speeds from 1/10sec to 2secs



Pre-war Reflex Korelles

The Reflex Korelle Chrome III with 8cm f/2.8 Tessar (far left) and a 1939 Reflex Korelle Ila with chrome top-plate, fitted with a 7.5cm Schneider Xenar (right). On the left are two lenses in bayonet mounts for the Chrome III, a 13.5cm f/4.5 Tele-Xenar and an 18cm f/5.5 Tele-Xenar. In front are extension rings for the Chrome III

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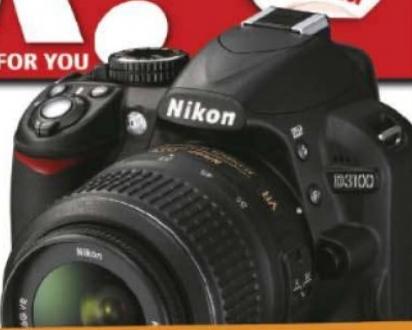
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Reflex Korelles

Left to right: A Reflex Korelle I with 7.5cm f/2.9 Radionar; a Reflex Korelle II with automatic exposure spacing; and the very basic Reflex Korelle B, identified by the lack of the folding frame viewfinder on the outside of the viewing hood. On this economy model the shutter has to be wound separately from the film



was selling Reflex Korelle equipment in the United States, a version of the camera with a much larger lens throat, known as the Reflex Korelle Chrome III with a large bayonet lens mount, was being offered in America. Cameras sold by Burke & James had a name escutcheon showing the words 'Reflex Korelle' in a cursive script rather than capitals, and this also had the words 'Burke and James' in small characters.

By 1942, allied bombing had destroyed the KorelleWerk factory, but Franz Kochmann was working in the Netherlands on improvements to the Vena Venaret camera, essentially a reworking (not very successfully) of the Reflex Korelle. After Vena filed for bankruptcy in 1951, he was killed in a road accident in Utrecht in 1956.

After the Second World War, KorelleWerk started manufacturing again, and was almost immediately nationalised by the Soviet-controlled East German government in 1948 to become VEB WEFO. This company made a screw-mount development of the large-bayonet 1939 camera, the Reflex Korelle Chrome III, under the name Meister Korelle (in Europe) or Master Reflex in the United States. This camera was a much-improved design with many of the earlier Reflex Korelle's mechanical weaknesses eliminated. Meister Korelles and Master Reflexes are available from classic camera dealers and on eBay, typically at prices between £250 and £400. WEFO was merged with Welta in 1951.

REFLEX KORELLE LENSES

I am indebted to the website of Marriott Cameras (www.marriottcameras.co.uk)

WATCH OUT FOR

Wear and tear

The Reflex Korelle mechanical design was fairly rudimentary, so things started to go wrong as mechanical wear took hold. The main problem was breakage of the piano wire connecting the winding lever on the left-hand end of the top-plate with the mechanism controlling the shutter at the right-hand end. With the original specification of wire, such breakage happened frequently if the camera was used professionally. Repairers tried various gauges of piano wire over the years, and the problem was largely eradicated by the Model III.

Light leakage

The Reflex Korelle, which has rather large rubberised cloth shutter blinds, is also unusually subject to light-leakage through the blinds after something over 70 years.

YOU MAY ALSO LIKE...



An Agiflex, preferably the much superior Agiflex III if you plan to use it. One sold with an 80mm f/2.8 standard lens and a very scarce 240mm long-focus lens for just under £300 in October on eBay.

'The Kochmann business was doing well with its innovative range of 35mm and rollfilm cameras when the Reflex Korelle was first shown'

for the information contained in a Reflex Korelle sales leaflet that Fred and the late Stephanie Marriott have uploaded to the site. This is an official English language leaflet, evidently printed in Germany in about 1939, since it states that the Reflex Korelle II is chromium plated.

The leaflet makes clear that, at the time the leaflet was issued, the standard lenses available were an f/3.5 Victar, an f/2.8 Victar, and f/3.5 Radionar, an f/2.8 Tessar and an f/1.9 Primoplan. Under 'lenses with larger focal distance', for which we can read 'greater focal length', the leaflet details a choice of 105mm f/4.5 Tessar or 105mm f/4.5 Xenar, a similar choice of 135mm f/4.5 Tessar or Xenar, a 180mm f/5.5 Tele-Xenar and a 180mm f/6.3 Tele-Tessar, a 100mm f/1.9 Primoplan, a 240mm f/4.5 Tele-Xenar, a 300mm f/5.5 Tele-Xenar, a 360mm f/5.5 Tele-Xenar, 135mm and 180mm f/3.5 Primotars, a 400mm f/4.5 Tele-Megor, a 105mm f/2.7 Makro-Plasmat and a 120mm f/4.5 Rodenstock Imagon soft-focus portrait lens. All these were 40.5mm screw mount.

However, the manufacturers warn that every long focus lens bought has to be precisely matched to the camera upon which it is to be used. Portentously, it warns that 'Simple exchanging of lenses on different Reflex Korelle cameras without adjusting causes heavy trouble.' So, if you buy a Reflex Korelle that works properly, you

are likely to have to get a repairer with the right equipment to match any other lenses you buy to the individual camera to get a correct infinity.

I have not been able to locate any information about the lenses made available for the 1939 bayonet-mount Reflex Korelle III other than the normal standard lens being an 85mm f/3.5 Meyer Primotar. The standard lens for the 'large screw-mount' Meister Korelle and Master Reflex was either an 80mm f/2.8 Tessar or an 85mm f/3.5 Primotar.

REFLEX KORELLE ACCESSORIES

At <http://photo.net/classic-cameras-forum/OOWSwC?start=10> there is a page from the 1940 Sears catalogue in the United States, which, as well as describing the Reflex Korelle and its standard lenses (including in this case an f/3.5 Steinheil Cassar) and giving the US prices at that time, details a number of accessories. These included a set of extension tubes, sold individually rather than as a set, a 'focusing hood with magnifier' that fitted over the waist-level finder for precise focusing, a lens hood, filters, proxar lenses and a Kalart bulb flashgun. This seems to have been about it – the Reflex Korelle leaflet on the Marriott Cameras website offers most of these items, but nothing additional. **AP**

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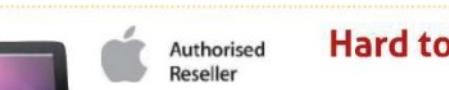
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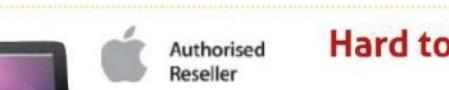
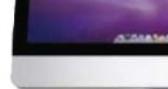


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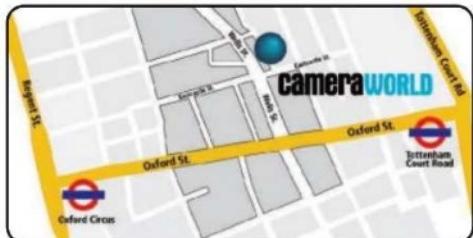
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| T0540-549 Set of 8 | £102.99 | £35.99, 3 sets for £99.99 | Photo R800, R1800 |
| T0540 Gloss | £7.99 13ml | £3.99 21ml, 3 for £13.99 | |
| T0541/2/3/4, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0547/8/9, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0551-554 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | Photo R240, R245, RX420, RX425, RX520, RX525 |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 | |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0591-599 Set of 8 | £94.99 | Check Website. | Photo R2400 |
| T0591/2/3, each | £11.99 13ml | Check Website. | |
| T0594/5/6, each | £11.99 13ml | Check Website. | |
| T0597/8/9, each | £11.99 13ml | Check Website. | |
| T0611-614 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 | |
| T0612/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | |
| T0711-714 Set of 4 | £29.99 | £14.99, 3 sets for £42.99 | S20, S21, SX100/105/110/115/200/205/210/215 |
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| T0791-796 Set of 5 | £70.99 | Check Website. | Photo 1400 |
| T0791/2/3, each | £11.99 10ml | Check Website. | |
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| T0870-879 Set of 8 | £76.99 | Check Website. | Photo R1900 |
| T0870 Gloss | £7.99 11.4ml | Check Website. | |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-969 Set of 8 | £78.99 | Not Available. | Photo R2880 |
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| 17-85 F4/5.6 IS USM unboxed | £299 | 50 F2.5 Macro | £239 | 28 F1.8 USM | £399 |
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| 18-135 F3.5/5.6 IS U no box | £297 | 70-200 F2.8 IS U LI | £1679 | 300 F4 L IS USM | £1169 |
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| 55-250 F4/5.6 IS | £229 | 70-200 F4 L IS USM | £897 | 400 F4 DO IS L USM | £5298 |
| 60 F2.8 Macro USM | £339 | 70-200 F4 L USM | £497 | 400 F5.6 L USM | £1099 |
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| 14 F2.8 L USM MKIII | £899 | 70-300 F4/5.6 IS USM | £389 | Ext tube 12 | £7129 |
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| 10-24 F3.5/4.5 G AFS DX | £599 | 24-120 AF-S VR G | £549 | 300 F4 AFS | £999 |
| 12-24 F4 DX | £829 | 28 F2.8 AFD | £249 | 400 F2.8 AFS VR | £6399 |
| 16-85 F3.5/5.6 AFS VR DX | £397 | 28-300 F3.5/5.6 G ED VR | £819 | 500 F4 AFS VR | £5599 |
| 17-55 F2.8 DX | £1077 | 35 F1.4 G | £1699 | 600 F4 AFS VR | £7799 |
| 18-55 F3.5/5.6 VR DX no box | £129 | 35 F1.8 G | £189 | TC14II or TC17II conv ea | £319 |
| 18-105 F3.5-5.6 ED VR | £239 | 35 F1.8 G | £189 | TC20II | £247 |
| 18-105 F3.5-5.6 ED VR no box | £199 | 35 F2.8 AFD | £1399 | FLASH & ACCESSORIES | |
| 18-105 F3.5-5.6 ED VR no box | £239 | 45 F2.8 PCE | £289 | 200mm f2 G VR | £2799 |
| 18-105 F3.5-5.6 ED VR no box | £239 | 50 F1.4 AF-S G | £109 | 400mm f2.8 AFS VR | £6399 |
| 18-105 F3.5-5.6 ED VR no box | £239 | 50 F1.8 AF-D | £409 | 500mm f4 AFS VR | £5599 |
| 18-200 F3.5/5.6 VR DX II | £519 | 60 F2.8 AFS | £1619 | 600 F4 AFS VR | £7799 |
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| 55-300 F4.5/5.6 G VR | £299 | 70-300 F4/5.6 VR | £397 | TC20II | £247 |
| LENSSES | | 80-400 F4.5/5.6 VR | £1149 | FLASH & ACCESSORIES | |
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| 16-35 F2.8 AF VR | £819 | 50 F1.8 AF-D | £109 | 500 F4 AFS VR | £5599 |
| 17-35 F2.8 D AFS | £1499 | 85 F2.8 D PCE | £1399 | 600 F4 AFS VR | £7799 |
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| D30 body .. | | 140 F4 S .. | £149 | 21 F2.8 + VF black .. | £449 | .. | £29 | MZ5 or SMCN body .. | £79 | MZ5 or SMCN body .. |
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| BG-E1 .. £49 BG-E2 .. £59 | | 149 F4 S .. | £149 | AE Prism Early .. | £149 | .. | £29 | 135 F4.5 mac M- box .. | £149 | 135 F4.5 mac M- box .. |
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| | | VG-B50AM..... | £189 |



SONY α 500



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| ■ 12.3 megapixels Exmor™ CMOS sensor | |
| ■ 90° tilt-angle 3" Clear Photo LCD | |
| ■ SteadyShot Inside ■ High speed 5fps continuous shooting ■ Face detection and smile shutter ■ New HDR Auto mode creates images with high dynamic range by merging two exposures | |
| Alpha 500 body only FREE 1Gb CARD | £430.00 |
| Alpha 500 & 18-55 FREE 1Gb CARD | £519.00 |
| Alpha 500 & 18-250 FREE 1Gb CARD | £749.00 |
| Alpha 500 & 18-55 & 55-200 FREE 1Gb CARD | £599.00 |

FREE
Sony
Case



SONY α 580

FREE
Sony
Case

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| ■ 16.2 megapixels Exmor™ CMOS sensor | |
| ■ Bionz processor with dual noise reduction | |
| ■ SteadyShot Inside ■ High speed 7fps continuous shooting ■ Full HD movie shooting ■ Sweep panorama | |
| ■ ISO to 12,800 ■ Quick AF Live View ■ 15 Point phase detection AF ■ Dust reduction cleaning system | |
| Alpha 580 body only FREE 4Gb CARD | £589.00 |
| Alpha 580 & 18-55 FREE 4Gb CARD | £669.00 |
| Alpha 580 & 18-250 FREE 4Gb CARD | £999.00 |
| Alpha 580 & 18-55 & 55-200 FREE 4Gb CARD | £799.00 |



SONY α 33

FREE
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| ■ 14.2 megapixels Exmor™ CMOS sensor | |
| ■ Pellicle mirror - uses electronic viewfinder | |
| ■ SteadyShot Inside ■ High speed 10fps continuous shooting ■ 3" LCD ■ Full HD video ■ Built in GPS | |
| ■ ISO to 25,600 ■ Quick AF Live View ■ 15 Point phase detection AF ■ Electronic level in electronic viewfinder | |
| Alpha 33 body only FREE 4Gb CARD | £569.00 |
| Alpha 33 & 18-55 FREE 4Gb CARD | £649.00 |
| Alpha 33 & 18-250 FREE 4Gb CARD | £959.00 |
| Alpha 33 & 18-55 & 55-200 FREE 4Gb CARD | £819.00 |



SONY α 290

Alpha 290 +
18-55 FREE
1Gb CARD
+ Case
£299.00

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| ETRS Complete + AEII Prism | Exc £239 |
| ETRS Body Only | E++/Exc £199-219 |
| ETRS Body Only | E+ £79 |
| 40mm F4 E | E+ £79 |
| 40mm F4 PE | E+ £79 |
| 45-90mm F4-5.6 PE | E++ £149-159 |
| 75mm F2 PE | Unused £149 |
| 100mm F4 Macro | Unused / E++ £199 |
| 135mm F4 PE | E+ £79 |
| 150mm F3.5 E | Unused / E+ £199-219 |
| 150mm F3.5 MC | As Seen £19 |
| 150mm F3.5 PE | E+ £79 |
| 200mm F4.5 E | Unused / Mint- £179-239 |
| 200mm F4.5 PE | Unused £129 |
| 200mm F5.6 E | E++ £179 |
| 235mm F4.5 PE | As Seen / E+ £199-229 |
| 235mm F4.5 PE | E+ £199 |
| 500mm F8 EII | E+ £499 |
| 120 Meg | E++/Mint £35-549 |
| 120 Meg | Unused £79 |
| 220 E Insert | Unused / Mint- £19 |
| 220 E Meg | Unused £49 |
| Polaroid Mag E | E+ £25-75 |
| Polaroid Mag EI | Unused / E+ £35-549 |
| AII Meter Prism | Unused / E+ £79-119 |
| Rotary Prism E | As Seen / E+ £59-139 |
| Prism Finder E | Unused / Mint- £59-139 |
| Speed Grid E | E+ £79 |
| Extension Tube E14 | Unused / E+ £59-139 |
| Extension Tube E28 | E+ £79 |

80-200mm F4-5.6 EF

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| 80-200mm F4-5.6 EF II | E+ £59 |
| 90-300mm F4-5.6 EF | E+ £119 |
| 100-300mm F4-5.6 USM | E+ £125 |
| 100mm F2.8 USM Macro | E+ £349 |
| 100mm F2.8 USM Macro | E+ £193 |
| 100mm F2.8 USM Macro | E+ £193 |
| 100mm F4 USM | E+ £193 |
| 135mm F4 PE | E+ £239 |
| 150mm F3.5 E | Unused / E+ £199-219 |
| 150mm F3.5 MC | As Seen £19 |
| 150mm F3.5 PE | E+ £199 |
| 200mm F4.5 E | Unused / Mint- £179-239 |
| 200mm F4.5 PE | Unused £129 |
| 200mm F5.6 E | E++ £179 |
| 235mm F4.5 PE | As Seen / E+ £199-229 |
| 235mm F4.5 PE | E+ £199 |
| 500mm F8 EII | E+ £499 |

2x EF Extender

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| 2x EF Extender | E+ £179 |
| 2x EF Extender | E+ £179 |
| Centon 500mm F8 Reflex | E+ £59 |
| Sigma 8mm F4 EX Fish eye | E+ £449 |
| Sigma 10-20mm F4-5.6 EX DC HSM | E+ £209 |
| Sigma 15-30mm F3.5-4.5 EX IF | E+ £229 |
| Sigma 17-35mm F2.8 EX | E+ £129 |
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| Sigma 28-105mm F2.8 EX Macro | E+ £59 |
| Sigma 170-500mm F3.5-6.3 APO | E+ £349 |
| Sigma 180mm F2.8 Macro APO D | E+ £399 |
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| TLA480 Flash | E+ £279 |

ML3 Macrofile

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| ML3 Macrofile | E+ / Exc £75-129 |
| AE Powerwin FN | E+ £79 |
| MA Drive Set (US Coastguard) | E+ £99 |
| Winder A2 | E+ £119 |
| Winder A | E+ / Mint- £9-129 |
| Hrim Chamber 250 | E+ £85 |
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| Eye Level Finder | E+ £29 |
| Eye Level Finder FN | E+ £49 |
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| Speed Finder F | As Seen £65 |
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Contax 645

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| 645 Body + AE Prism + Mag | E+ £799 |
| 35mm F3.5 Distagon | E+ / Exc £199-239 |
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55mm F3.5 Distagon

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| 55mm F3.5 Distagon | E+ / Exc £249-349 |
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Nikon Powershot G10

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| Nikon Powershot G10 | E+ £279 |
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Canon Powershot G9

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| Canon Powershot G9 | E+ £199-219 |
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| PROFOTO 7a12/2400/700 PROFASH | £1,849 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| ESOTERICA/EXOTICA/CLASSICA | | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
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| ALPA 100/104/108/112 | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| APO-SYMMAR 480mm/10x-12x-16x | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| ARC HASSEBLAD 35/75mm LENS | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| ARC HASSEBLAD 45mm | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| LEAF/ROLLEI 6008 40/80/180mm | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| LEAF/ROLLEI 555MLT/ASHFT | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| PROFOTO 7a12/2400/700 PROFASH | £1,849 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
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| ARC HASSEBLAD 35/75mm LENS | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| ARC HASSEBLAD 45mm | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| LEAF/ROLLEI 6008 40/80/180mm | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
| LEAF/ROLLEI 555MLT/ASHFT | £1,695 | HASSEL 100-200mm 1:4.0-5.6 £1,095 | £1,095 | RICOH 100mm 1:4.0-5.6 £1,095 | £1,095 | NIKON Rangefinder Lenses, £85 | | |
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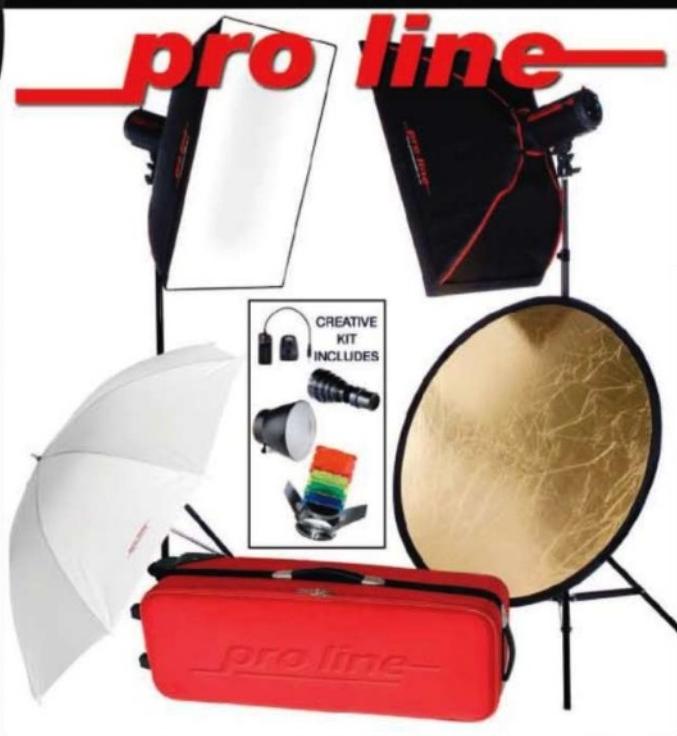
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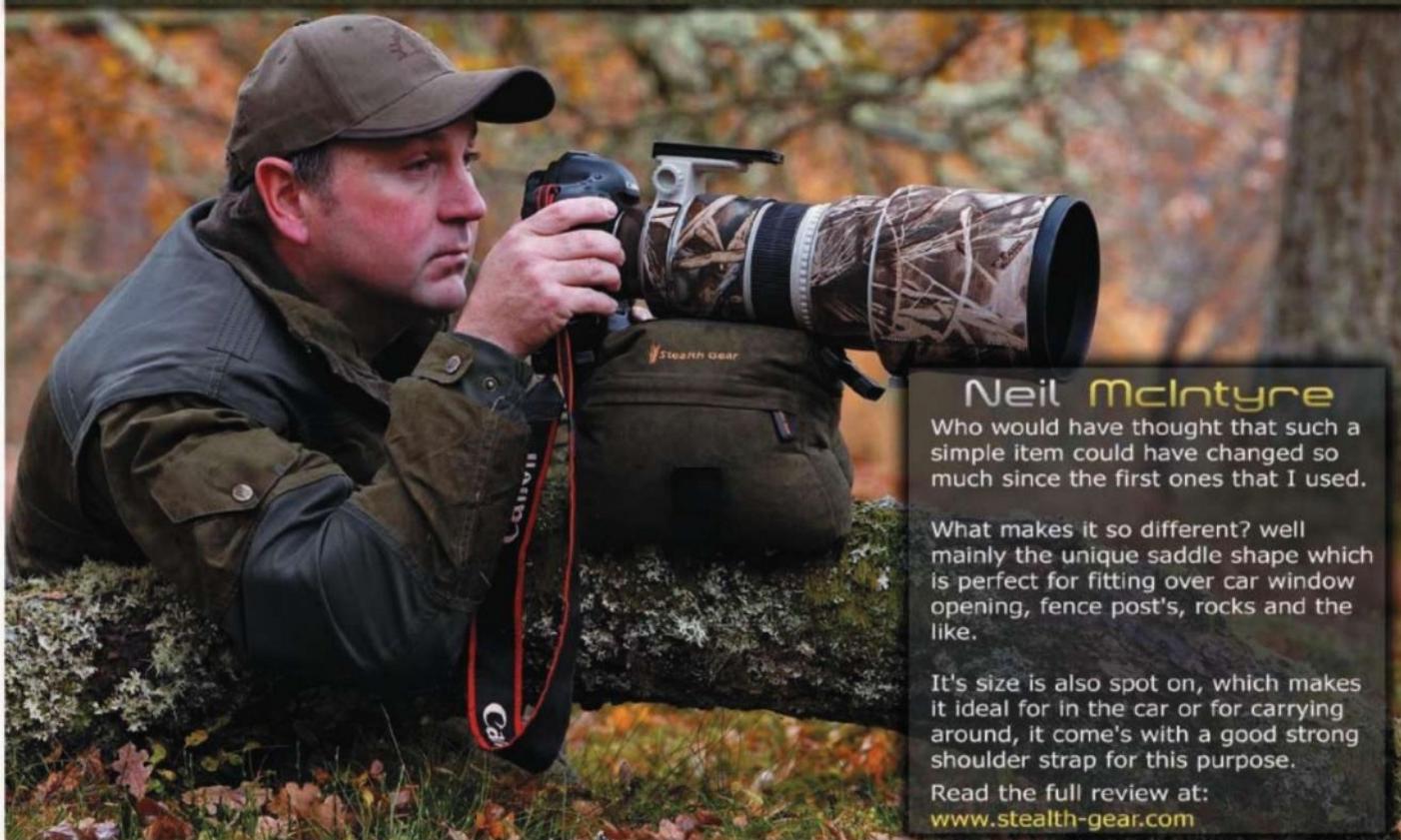
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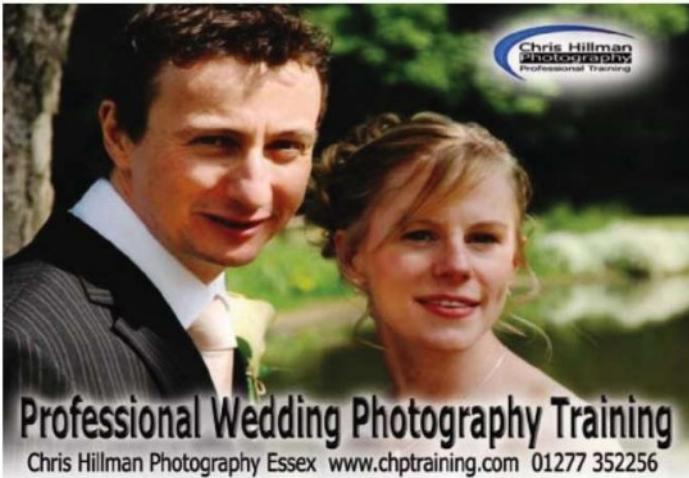
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OGDEN CHESNUTT

Drastic measures are called for in an attempt to win back Ogden's beloved camera

IT TOOK me a minute to fully comprehend what was happening, and for Eli, standing over the edge of a high bridge like that, clinging to a lampost for dear life, a minute is quite a long time. I catch him glaring at me between the backs of two bobbies' helmets and quickly snap out of my paralysis.

It wasn't supposed to happen this, er, *dramatically*. I set out to find the policeman who bought my prized Pentax SV from me and had hoped to reason with him. Surely, from one photographer to another, he would understand, I thought. But when he came walking up to us with my SV slung around his neck it was clear he wouldn't even swap for the SV I picked up on eBay in an attempt to replace my old stalwart.

And so now Eli has created this distraction. As he shouts his intentions to jump to confused policemen and passers-by, I begin to fumble with the ratty strap the officer has embarrassed my SV with. It's a combination of tough blue canvas and old cracked leather.

Once I have it undone I pull out the eBay purchase and make the swap. It has no distinguishing marks, so I might just get away with this, I tell myself. But then threading the strap's tassels through the little holes is like tying a Gordian Knot. Eli looks at me with renewed intensity.

'I'm going to jump,' he shouts. 'I swear, I'll do it!'

'Why are you going to jump?' the policeman asks.

Eli pauses for thought. 'Because... because photographers are oppressed in this country.'

'But I don't care if you take pictures of Big Ben,' the copper says. 'I even complimented you on your composition last time you were out here. Besides, is a picture of a building really worth your life? Surely there are people who care about you.'

The policeman nods at me to agree. I fumble with the strap, but I don't think he sees me. 'Oh yes. Eli, we all do. Me, your mum. Everyone.'

'Right. Well. It's not just that,' Eli says. 'Uh. Also, my rent's really expensive.'

'I see,' the policeman says. 'Where do you live?'

'I just moved to Muswell Hill.'

'Well, there you go,' he says. 'That's where celebrities live, and I doubt you're getting paid like a

celebrity. Have you tried Stoke Newington? My son lives there. It's hip and trendy, but not ridiculously overpriced. Come back over the ledge and I can help you find some place more affordable.'

I can see Eli's running out of answers. I hold up a finger: one more minute... please! Eventually, I get the thing tied, but it looks nothing like the policeman's knot – it's more like a child's first attempt.

Eli inches back towards the rail and offers his hand to the policemen, and they scoop him back to safety. He's flushed and breathing heavily.

'Gosh, Eli, are you OK?' I ask. He grimaces.

'He'll be fine. But we're going to have to take him in to talk to someone about what he did out here,' the policeman says. 'Hey. Is that my camera?'

'Uh. Yes. This is your camera.'

'Why is it like that?'

'Uh. I thought it was a National Geographic strap that you have, so I took it off to see. But I couldn't get it back on. I'm sorry.'

He seizes the camera from me and looks it over. 'That's OK,' he says, still inspecting the camera. 'It's just a generic strap. It came with my first camera.' Then he looks at the film advance lever and my heart sinks into the Thames below. 'Wait a minute. I shot nine pictures on here. Where's my film?'

'Your film?' I repeat.

'He threw it out,' says Eli. 'This was a protest, not a suicide attempt. If photographers are going to be persecuted for taking pictures on the street, then neither should cops take photographs!'

A silent stand-off of the dumbfounded ensues. The policemen look at each other. 'Can we arrest him for that?' asks the other officer, pointing at me.

'Not for throwing away my film, I'm afraid. But we can arrest *him*,' the policeman replies, pointing a finger at Eli. 'For wasting police time. Come on, son.'

As I watch them frogmarch Eli into the sunset it occurs to me that this is actually what Eli wanted. A drama queen at heart, he was always seeking a confrontation to make his point. In that sense, we both resorted to drastic measures today. And neither can we explain them. There's no lesson to be learned from all this, except that the heart wants what it wants. And mine badly wanted my Pentax SV. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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